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SEPTEMBER 1990
ISSUE 24

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The One

FOR AMIGA, ATARI ST AND PC GAMES

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EXTRA!
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MAGAZINE OF THE YEAR

FREE INSIDE!
THE ENCYCLOPEDIA OF 16-BIT GAMES: PART FOUR

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Delphine

HARDER!



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Virgin Games

HARDEST!

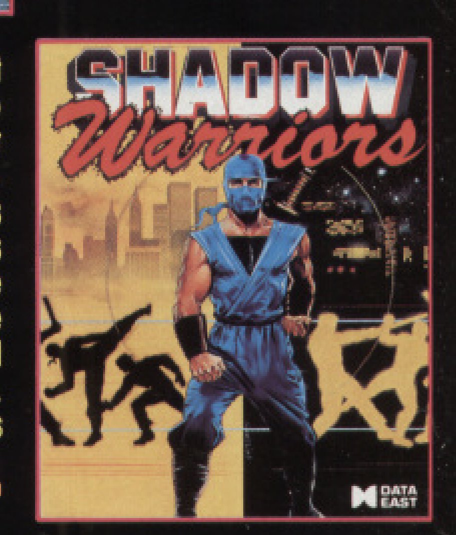


PARADROID 90
Hewson

HARD WARES!
WEIGHING UP THE WONDERFUL WORLD OF WEAPONRY



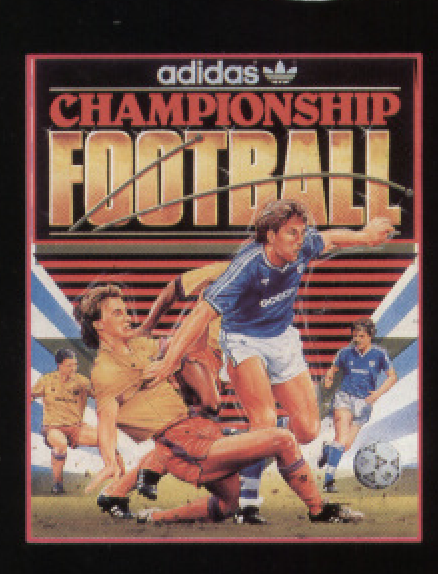
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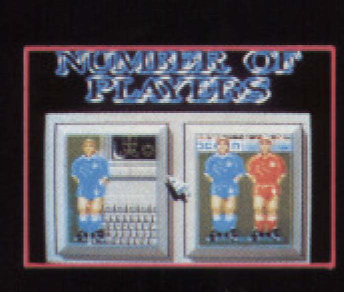


SHADOW WARRIORS, the latest, greatest and most ambitious martial arts coin-op game now rages onto your computer FEATURING interactive scenic backdrops. The secrets of the Ninjitsu assassination techniques have been handed down since the Mediaeval wars..now they live on in the jungle of the American metropolis. A thousand years of the Ninjitsu secrets at your fingertips... Take your techniques to the streets

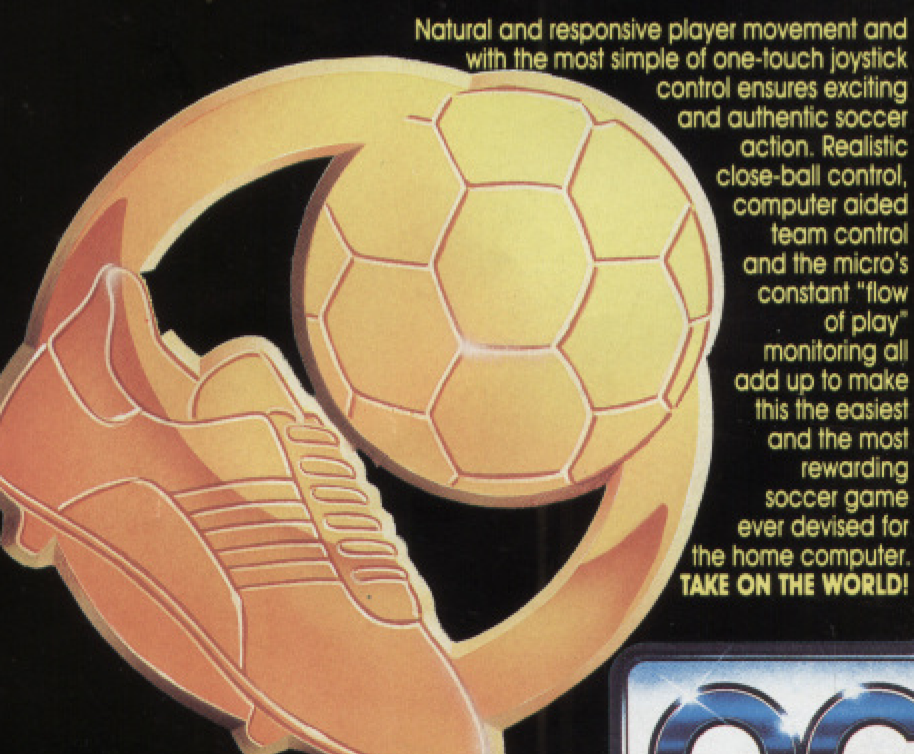
SHADOW WARRIOR...the hero of the nineties.

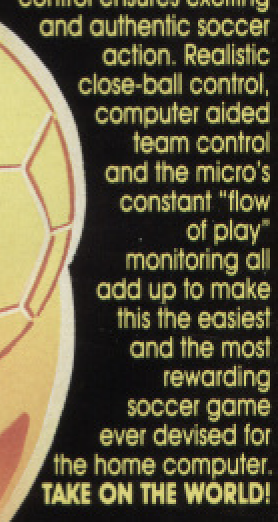
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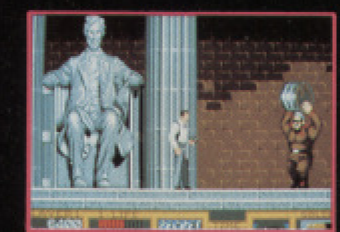


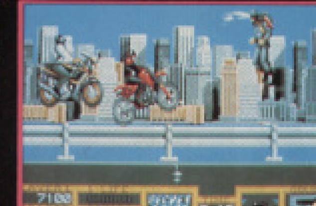
Natural and responsive player movement and with the most simple of one-touch joystick control ensures exciting and authentic soccer action. Realistic close-ball control, computer aided team control and the micro's constant "flow of play" monitoring all add up to make this the easiest and the most rewarding soccer game ever devised for the home computer.

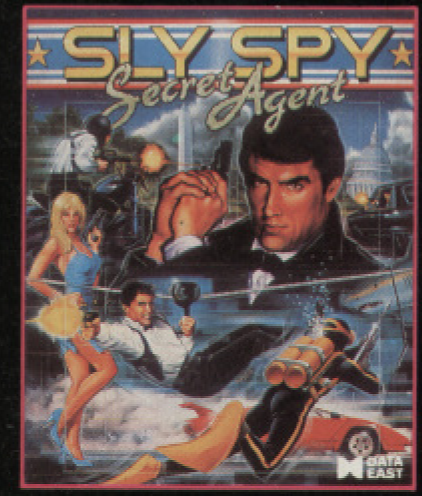
TAKE ON THE WORLD!



THE TIMES









The hit coin-op game bringing espionage and action with 9 levels of thrills and excitement. Innovative game features with a host of differing scenarios from high-powered sports cars to underwater guerilla warfare. Rescue a beleaguered nation from the oppressive regime of the 'Council for World Domination'.

ESPIONAGE EXTRAVAGANZA FEATURING 9 LEVELS OF HIGH ACTION!

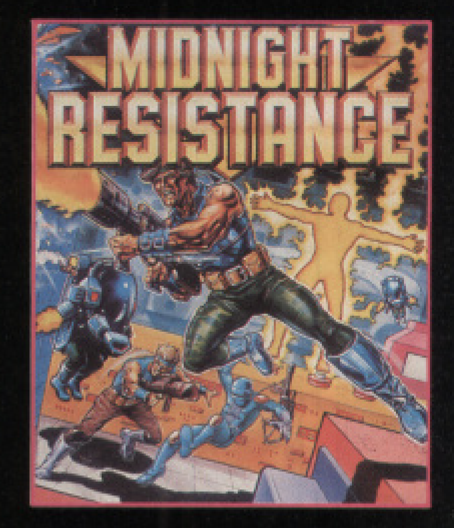
XC



The "POWER UP" coin-op hit from Data East brings super-action to your micro screen. Join the resistance fighters in their crusade against the awesome powers of King Crimson - the manic scientist, and his Crimson Corps - mere earthlings transmuted into treacherous fighting machines- giant armoured tanks, lethal circular saws, airborne fighters, mechanized snakes and many more.







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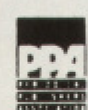
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UP FRONT

SON of a former embalmer Laurence Scotford is now firmly affixed to The One as Assistant Editor – hip hip hooray. And now for some bad news – the **Wings** and Rainbow Arts features promised on the previous issue's Next Month page unfortunately didn't get off the ground in time for inclusion this issue. So there you go...





REGULARS



THERE can be only one... So here it is...

SHOCK WAVE
Digital Magic Software



36 THE LOTUS POSITION



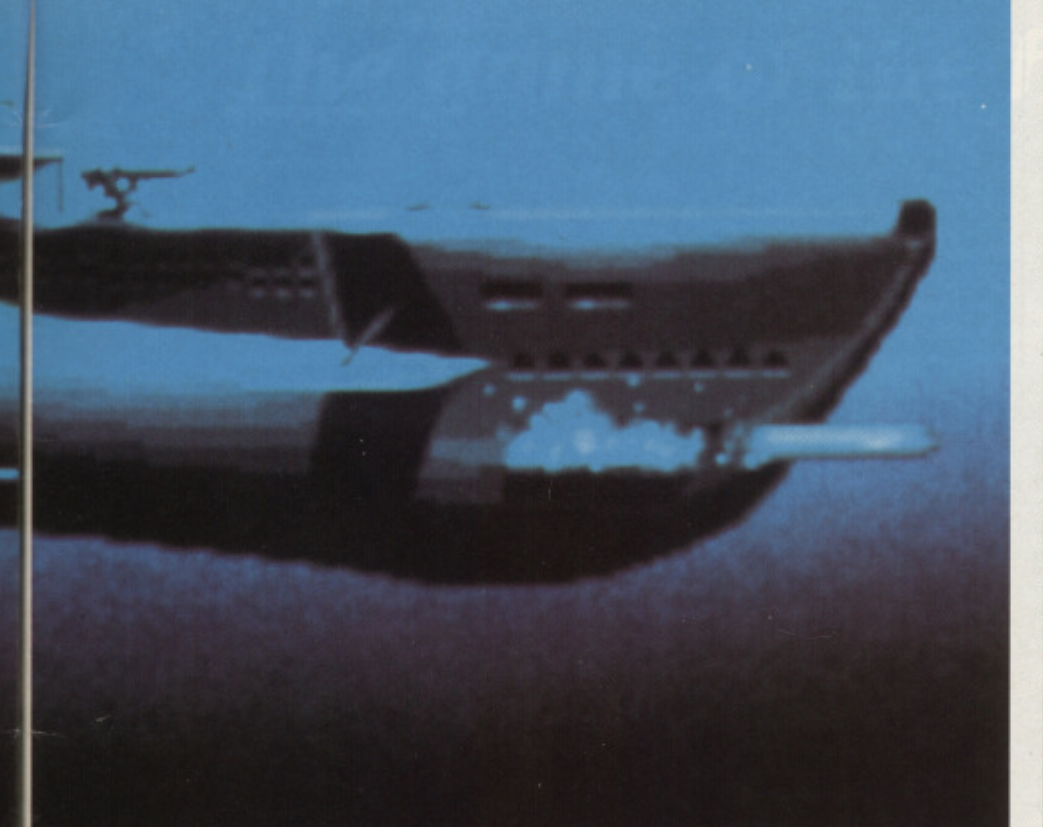
FORGET all that gear that the Italians and Japanese crank out – the world's greatest sports cars are still BRITISH made. And so's the officially-licensed game...

ADVERTISERS INDEX

WHO'S advertising what and where.

89 HIGH DIVE

FANCY your chances as a submarine captain? Anyone who had to do it for real in World War II didn't. We sank to new depths to seek out Silent Service II.



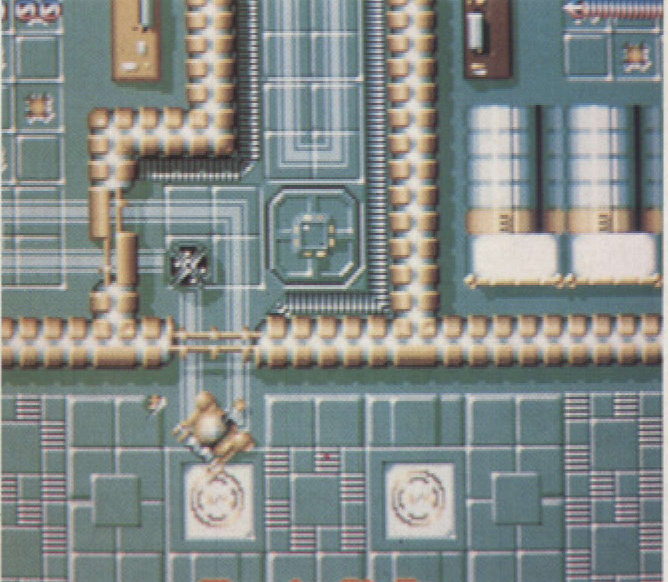
95 GUN-HO!

THE ONE gets to grips with the universe's most effective weaponry in this detailed look at shoot 'em up hardware.

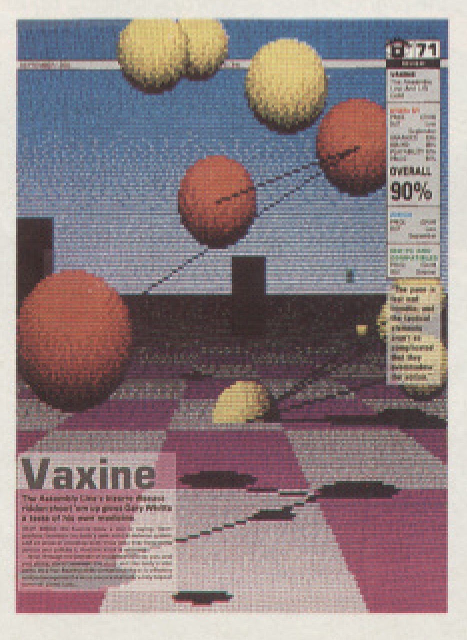


40 REVIEWS





YOU MAY be used to reading reams of opinionated waffle elsewhere, but here we prefer to let the games speak for themselves. Relevant scenes are shown, with informative captions used to help convey the 'feel' of the game. Provided with each review are opinions highlighting any good and bad points, plus prices, release dates and ratings where possible. Basically there's something for everyone – at best a highly detailed review and at worst a highly detailed preview. There's nothing clever, just straightforward facts and ratings. Updates follow where appropriate.



GRAPHICS
Not necessarily how colourful or well drawn they are, but how well they are used.

SOUND
Again, not a reflection of quantity or indeed quality of sound, but how well it's used.

PLAYABILITY
How does the game feel? Is it addictive or just plain uninteresting.

VALUE
Essentially a reflection of lasting interest – how much game you get for your money.

OVERALL
A useful point of reference – a summary of the preceding ratings.

WRITE TO US AT...
LETTERS
The One
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OR FAX US YOUR VIEWS ON...
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There's £100 worth of software and an exclusive The One T-Shirt for the sender of each month's Star Letter. So don't forget to include your full address! Please note that sycophancy is no guarantee that your letter will be published.

PUZZLED

Dear The One,
I am just about to buy my first Amiga 500 computer. It's taken months of hard saving to get the cash together and now I'm puzzled as to the choice of my first game. My main problem is that I'm partly deaf and when I ask the shop assistants for advice I find it hard to understand what they are saying with all the hustle and bustle going on. I'm sure I can rely on you to help me make the right choice – Shooting and Sport types appeal to me. Thanks a lot.
David Bell, Newcastle-Upon-Tyne

*Well, as far as sport simulations go you can't go far wrong with Anco's **Kick Off 2**, the only football game worthy of consideration. Cinemaware's range of **TV Sports** are also well worth a look. If you want to play a range of sports in one go then take a look at the Epyx **Games** series, available in the UK through US Gold. Some of the programs in this series do feature Shooting events. Hope that's been of some help. Since you obviously had a hard time with sales assistants we decided to send you £100 worth of software so that you don't have to bother with them again for some time.*

THANKS!

Dear The One,
Thank you for publishing my letter, and thank you for your kind offer. If only one child is spared similar disappointment in the future then it will be to your credit.

The only software my son has is what came with the computer, an Amiga **Batman** Pack, so you can imagine his delight when he saw your kind response in the August edition of your magazine.

I find it difficult to express clearly my thanks.
M Trueman, Basildon

ALIENATED

Dear The One,
I read many computer magazines but yours is different from the rest. In Issue 23 you had a section on science fiction films (This Island Earth) and that pleased me because I'm an **Alien** fan. Is the **Aliens** coin-op available yet.
An Anonymous Alien Fan

Konami's Aliens has been out for a while – there is a review of it in Arcades in Issue 19. To the best of our knowledge there are no plans for any computer conversions as yet.

ADAPTING TO CD

Dear The One,
I have recently read an article on a system designed by Codemasters for the Spectrum which allows games to be loaded in off an ordinary CD player via a special adaptor. I was wondering could this system be used for 16-Bit machines so they could also load games off CD?

Also, is **Head Over Heels** ever coming out on the Amiga? I played it on the Spectrum and think it is the best game of all time.
Russel Power, Liverpool

Codemasters tells us that the adaptor is for the Spectrum and C64 only and there are no plans to produce one for 16-Bit machines. The ST, Amiga, and PC all have existing and forthcoming CD drives, so 16-Bit owners aren't really losing out. Ocean has now finished an ST version of Head Over Heels and is currently working on the Amiga version. It should be released in the new year as either a budget game or as part of a compilation.

FLIPPY FLIGHTS

Dear The One,
I have just been informed by MicroProse that the ST **Stealth Fighter** is deliberately designed to randomly and instantly rotate through 180 degrees in the horizontal and vertical plane, apparently to simulate poor flying characteristics. Since this is either an incredible story or an incredible design blunder I have asked you to confirm it. On a different note, what happened to the ST **Battle Of Britain**?
F B Dickens, Tyseley, Birmingham

*Yes, very occasionally the aircraft will turn through 180 degrees, and here's MicroProse's explanation: When flying a real plane you would occasionally experience pockets of turbulence. These can cause the plane to rock and drop anything up to two hundred feet before it is stabilised. When this motion is simulated on a computer the resulting effect is not as disorientating as it would be in reality. To compensate for this MicroProse has simulated bad turbulence by including the rotate feature. This does mean that even when flying on autopilot you have to continually monitor the plane's attitude and flightpath. This makes the experience of flying this simulation far closer to the real thing. Thanks, guys. As for the ST version of Lucasfilm Games' **Battle Of Britain** – it's out now for £24.99.*

GOAL QUERY

Dear The One,
First of all I'd like to say that the new look which The One has adopted is obviously for the better – there seem to be vast improvements in each new issue I read!

Secondly I hope the Goal Of The Month will continue for a long time to come. It's good to see you are not just churning out art competitions. I have a couple of questions regarding the Kick Off 2 Competition.

1) Do you take into account when judging an entry the build up as well as the actual goal?

2) Has the competitor, if playing in a set position, actually got to score the goal or can they pass to another member and set them up for the killer punch?

Please keep up the good work with The One. I particularly enjoyed the 'A Sporting Future' feature in Issue 23 and can't wait until **Speedball 2** is commercially released. Well done.
S N Hardy, Sheffield

1) Yes, the whole of the replayed sequence is judged.
2) Only goals scored by the player are valid, not those scored by computer-controlled players.
Glad you liked it. Speedball 2 will be on the shelves in October. Both ST and Amiga versions will retail for £24.95.

CHAOS AVERTED

Dear The One,
Having recently phoned Mirrorsoft to find the release date of **Chaos Strikes Back** for the Amiga, I was dismayed to hear that it is not to be released due to low sales on the Atari ST (released some month's ago).

I phoned my local computer shops only to find that they knew nothing of this. I asked all of my (now unhappy) Amiga-owning friends, they also had heard nothing about this ludicrous idea.

So who does know about it? Do I have to buy an ST?
James Deyner, Worthing

Let's get this straight once and for all. Mirrorsoft has absolutely every intention of releasing Chaos Strikes Back on the Amiga later this year. You seem to have got your wires seriously crossed somewhere along the line – sales of the ST version have been very healthy, and Mirrorsoft will definitely be maintaining its support for the product.

MORE TV COVERAGE?

Dear The One,
First of all I would like to say that the New Look Magazine is better than the Old Look. Second, I heard that the programmers of **TV Sports: Football** and **Basketball** were thinking about a **TV Sports: Baseball**. Is this true?

Ever since I was 12 I have wanted to be a games programmer but I don't know where to start, so could you please advise me.
Robert Scoles, Solihull

Yes, Cinemaware is currently working on TV Sports: Baseball (how come you missed the news in a previous issue?). And yes, we will bring you further details as soon as they are available. If you really want to find out about programming as a career then why not pop along to the Computer Entertainment Show and visit our live Work In Progress exhibit to have a chat with hit programming team Bullfrog.

ASK ME ANOTHER

Dear The One,
I would just like to congratulate you on an excellent magazine, now with even better in-depth reviews and features. I have a few questions that I hope you can answer for me...

1) Whatever happened to **Ramrod** from Gremlin? The game where you must prevent your 'RoboCop' like character from becoming bored by means of playing CDs, drinking Pepsi, and playing arcade machines. Has it been scrapped?

2) Is it worth buying a monitor? If so, is the Phillips CM8833 a good choice?

Right, here we go...
1) Gremlin tells us that work is underway on Ramrod once again, and they hope to have something ready by December.
2) Certainly. We use Phillips CM8833 monitors here at The One, and although they occasionally need attention, they do give good quality pictures and sound, and they are extremely robust.

GAME GUIDE GRIEF

Dear The One,
I have just bought issue 23 and found it very entertaining save one flaw. I don't mind having the cheats and hints before actually playing the game, but I do mind having to pay something like £4 – the price for The One in Denmark – and then discover that you have used a ridiculous amount of pages on a guide for a couple of games.

I honestly don't believe that I'm the only one who dislikes throwing money away, so PLEASE make a survey or something in order to know whether or not people actually want these incredibly long game guides.
Christian Roig, Roskilde, Denmark

Never let it be said that we don't listen to our readers – we will be quite happy to adjust the format of the Tips if enough reader's aren't finding the pull-out section useful. So come on, guys 'n' gals – let's hear your views.

DO YOU KNOW...

Dear The One,
Do you know when **Golden Axe** and **Final Fight** will be released? Is there a football game with a side view instead of a birdseye view? What should I buy next?
Lee Wadlow, Hemel Hempstead

*Phew! Well, Golden Axe is being developed by Probe and will be released by Virgin Mastertronic in November at £19.99 for the ST and Amiga. US Gold has the license for Final Fight, but work on it is yet to begin, so don't expect to see anything before 1991. The next CapCom conversion to be released by US Gold is **UN Squadron. Manchester United** from Krisalis boasts a side-on view and has some management elements as well as the match itself. MicroProse's new **International Soccer Challenge** (see this month's News) is the first football game to have a 3D view looking down the pitch. Check out Shelf Talkers in the news pages for this month's best buys.*

DAYS OF Thunder™

The game of the film!



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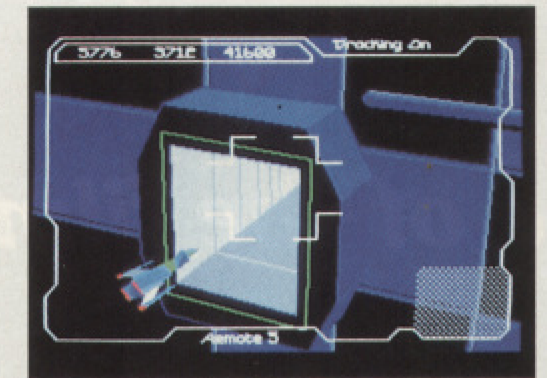
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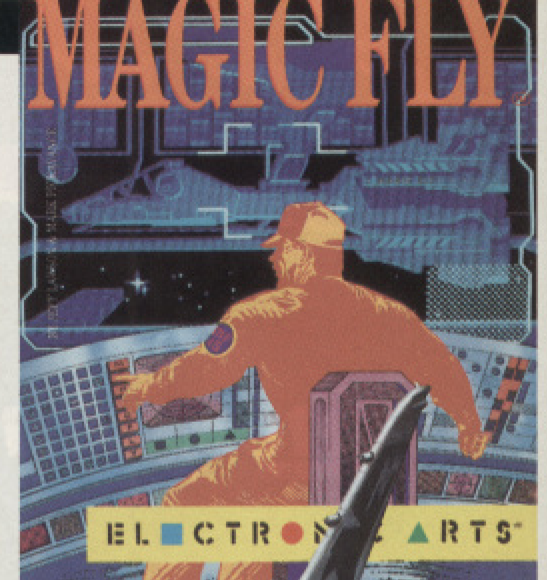
We Interrupt this Magazine

MAGIC FLY™ Available in September for Amiga/Atari ST

You're a fighter pilot of the future – travelling through a giant asteroid in your vehicle the Magic Fly. Your aim is to destroy key parts of the complex and discover the space fighter codenamed the Moth.

● Over 30 different spacecraft to scan and shoot. Feel your skin creep as you see a Black Widow or Tarantula crawl towards you. ● A vast and complex network of tunnels to explore, providing hours of gameplay. ● Selection of weapons – 3 types of lasers, missiles and a range of superweapons, like the Cat, Limper and the Atomic Sledgehammer! ● Solid 3D graphics.





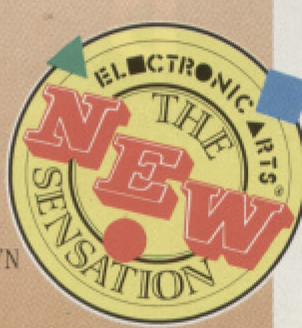




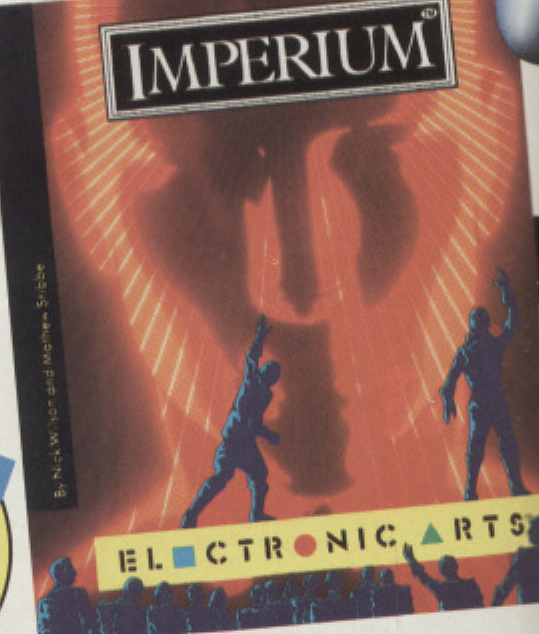
CHUCK YEAGER'S ADVANCED FLIGHT TRAINER™ 2.0
Available in September for Amiga/Atari ST.
Out now for PC!

Experience white knuckle flying thrills with the great flight trainer. Now fly any of 18 different aircraft, all with accurate aerodynamics and realistic 3D modelled graphics. Join the US Navy's Blue Angels or the USAF Thunderbirds in formation, or race 6 courses. Other features include more realistic terrain, unlimited camera angles and night flying. Let General Yeager personally guide you through AFT 2.0, sharing his tips and great flying experiences on the new Flying Insights™ audio tape, included FREE in every package.

We'll use this box to keep you informed about our latest news.
...did you know there is a Flood demo disk available at your retailers?
...be on the look-out for previews of PowerMonger from Bullfrog, the authors of Populous.
...our first CD game was released in Japan. Now FM-Towns owners can play Populous, a world-wide phenomenon!

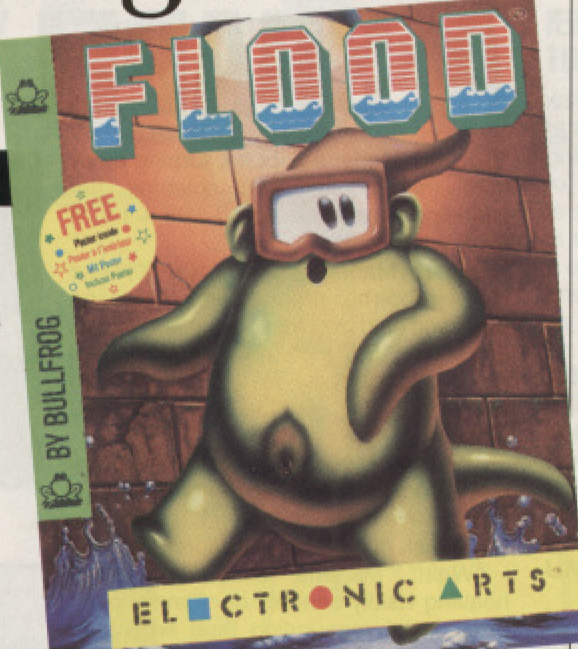


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☆ Golden Scroll - The Games Machine

for some Exciting Programs



FLOOD™ Out Now (and receiving rave reviews) for Amiga/Atari ST Colour

☆ C&VG Hit ☆ Zero Hero ☆ Gen d'or
☆ ST Format Gold ☆ CU Screen Star



A platform game with a sense of humour and over 35 addictive levels. Help Quiffy escape from the underground caverns to the Earth's surface away from such nasties as the Psycho Teddies and the Creeping doom of the Flood.

● Whacky objects like boomerangs, flame throwers, balloons and spacehoppers ● Humorous monsters to destroy from Bulbous Headed Vongs to Vacuous Gombos. ● Passwords – no need to start from the beginning again! ● Watch Quiffy grip to almost anything – even the ceiling. ● Gurgling tunes and splashy sound effects. ● Numerous puzzles to solve. ● Secret locations.

IMPERIUM™
Out Now! Amiga/Atari ST Colour/Mono

"The latest in the splurge of space-trading games is *Imperium*. The objective is to dominate the galaxy by trading with other planets and colonising new worlds. With an array of winning options, *Imperium* may yet be the most engrossing space-trader ever." – ST Format Magazine.

☆ C&VG Hit
☆ Zero Hero
☆ Gen d'or

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Fast and furious multi-player action in the ultimate future sport.

● Multi-directional scrolling featuring parallax, 'vector' and bas-relief graphics. ● Up to 3 players per game and 8 players per league. ● 8 different pitches, each with its own characteristics. ● Extras such as free kicks, chip shots and "loony balls."

ELECTRONIC ARTS®

GUNPOWDER PLOT

IF YOUR disk doesn't seem to be working properly (or worse... not at all), don't eat it. Just pop it into a jiffy bag and send it back to us at:

PLOTTING DISK REPLACEMENTS
The One
Priory Court
30-32 Farringdon Lane
London EC1R 3AU

Just give us 28 days to sort out your problem and accept our humblest apologies for the inconvenience. You should enjoy Plotting all the more for the wait.

THE PLOT THICKENS

ANYONE suitably enthused by this taster and keen to acquire the whole kit and caboodle (featuring entirely new levels) would do well to dig out £24.99 and contact their favourite software outlet or Ocean Software Ltd, 6 Central Street, Manchester M2 5NS. Tel: 061 832 6633.

A SHAPELY STORY

"Doctor," Marlene sobbed, turning away from the monitor and covering her sparkling eyes, now awash with tears, "I think we're losing it..."

"I know, Marlene," soothed Doctor Mike Roe. He took her in his powerful masculine arms and held her close, not as a lover but as a father. "But, alas, there's nothing I can do. I've lost three STs and two Amigas already – this is the last surviving machine."

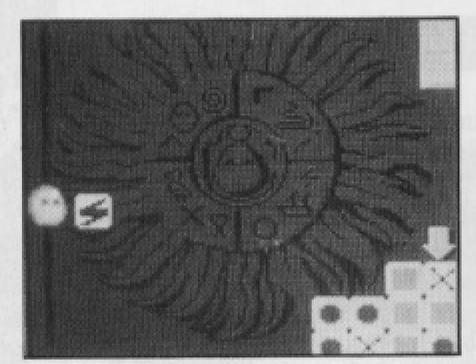
"You see, Marlene, it's all down to a bad diet of poor software. I've tried everything I can to save them, but even I, the world's finest disk doctor, have to admit defeat."

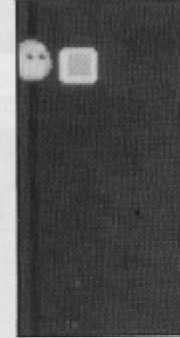
"Wait!" Marlene cried, her chest heaving visibly beneath her flimsy cotton dress as a resounding thud emanated from the surgery's mailbox. "I'd know that sound anywhere! It's a brand new copy of The One with a special cover-mounted disk."

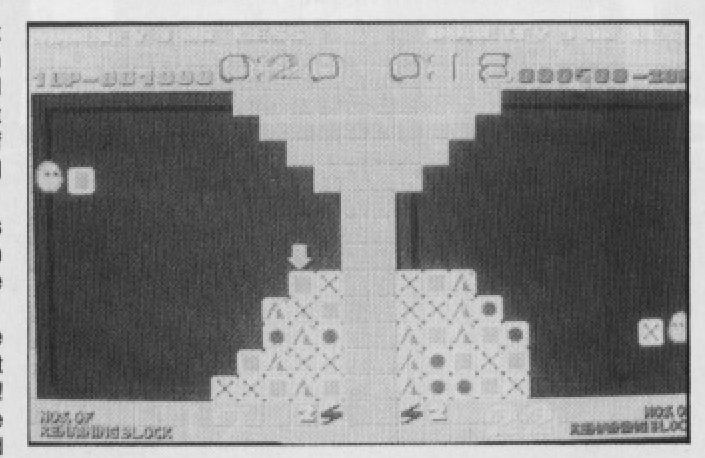
Mike's admiration for Marlene rose as he admired her shapely, sylph-like form retrieving the organ of her desire from the doormat.

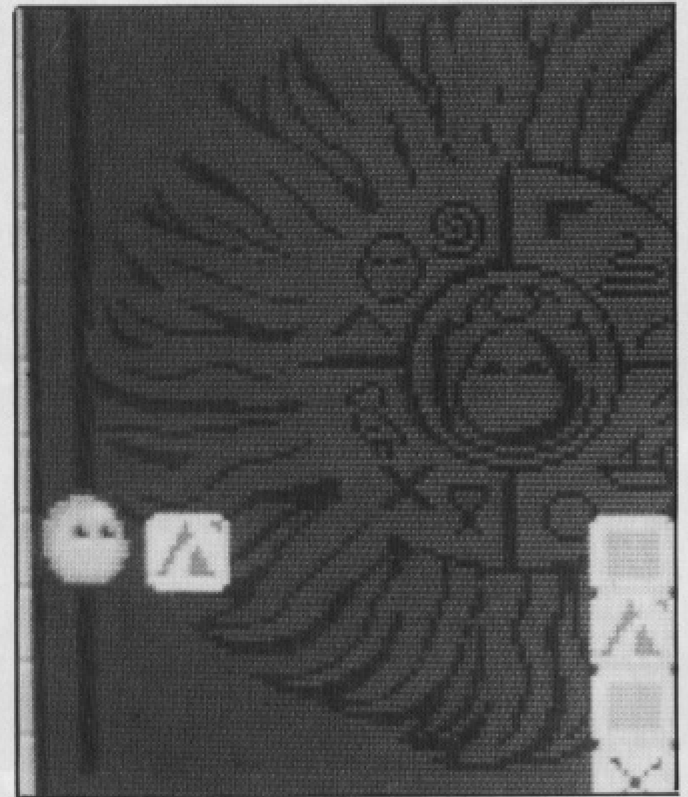
"Oh yes," she gasped, deftly sliding the disk out of its plastic sheath and thrusting it vigorously into the disk drive. "This is it! Five brand new levels of Ocean's prize puzzle game **Plotting** for the Amiga and Atari ST. But hurry Doctor, I can't wait any longer. We only have half an hour to play..."

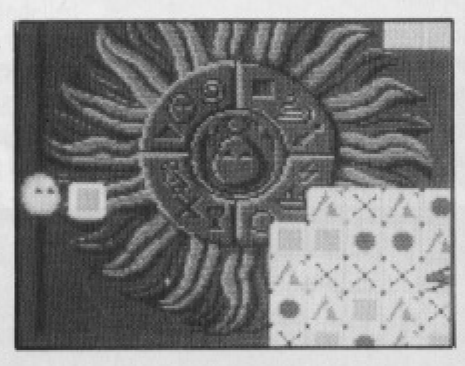
Straddling the chair before the monitor, Doctor Roe grasped his joystick with intent and began to revive his last surviving machine...













FIVE NEW LEVELS!

YES INDEED, courtesy of Ocean here are five exclusive new levels of that pucker new puzzle game Plotting that won't appear in the released version – and you don't need the original game to play them. Just in case you missed the review in the previous issue, Plotting received a very healthy 90 per cent. What greater recommendation do you need?

HOW TO LOAD YOUR PLOTTING DISK

SORRY, PC owners, Plotting is not available for your machine so we couldn't include a version for you to play. The Amiga and Atari ST versions are both included on the same dual-format disk.

AMIGA

Ensure that all peripherals except your joystick and monitor are disconnected and that your machine has been switched off for at least 30 seconds. Now switch on your machine and insert your Plotting disk. After a few seconds you should hear the title soundtrack and a menu will appear. Simply select the Function Key that corresponds to your choice of action.

ATARI ST

Disconnect all peripherals except for your joystick and monitor and switch off your machine for at least thirty seconds. Insert your Plotting disk and switch on the machine. After a few seconds you will hear the title tune and menu will appear. Simply select the Function key that corresponds to your choice of action.

CRIVENS!

If you are one of those tremendously rich jet-setting types that owns both an Amiga and an Atari ST then you are in luck indeed. The Amiga version of our Plotting preview features five different levels to the Atari ST version – that's double the fun!

HOW TO PLAY PLOTTING

THERE are three selectable choices from the menu screen.

F5
Calls up an instruction screen showing the function of all the elements on screen.

F4
Toggles the music off and on.

F2
Starts the game. If you are playing on your own, simply press the firebutton to begin the first level. Two players may play simultaneously by both pressing their firebuttons.

SO WHAT'S THE IDEA?

The objective is to reduce the number of tiles on each level to the minimum number stated at the top, before you either run out of time or special tiles.

Tiles are removed by pressing the firebutton to shoot the tile carried by your fluffy helper into the pile. Tiles can only be thrown sideways, but by bouncing them off the solid blocks at the top of the screen you can hit tiles at the top of the pile.

Providing you hit other tiles of the same design they are removed from the pile. Any tiles that were above them drop down to fill the gap. As soon as you hit a tile of a different design, the tile thrown stops and the tile you hit last bounces back and becomes yours to throw.

The more tiles of identical design that you hit at once, the more you score. If you end up with a tile that does not match any of the accessible tiles in the pile then you have scored a MISS. In this case you are given a Wild Card.

A Wild Card is a special tile that can be used to hit any other tile. If you run out of Wild Cards and then score another MISS, you lose. You also lose if you fail to reach the required number of tiles in the allotted time.

Wild Cards are occasionally to be found within the pile. If you hit one you are automatically given an extra Wild Card to play with.

On some levels there are strategically placed pipes. You can bounce a tile down through a pipe or off the side of one. Be careful: pipes may block your route to important tiles, so it's important to always be aware of their position.

When you have mastered a basic technique for clearing tiles then try to improve your score. To do this you need to clear tiles so that you are left with long lines of tiles of the same design. These can then be cleared with one tile to maximise your score.

Cadaver™

IMAGE WORKS

Deep in the heart of darkness lies a swamp. In the centre of the swamp there stands a castle. And deep inside the castle the Necromancer waits.

His history is steeped in blood: A feud between the kingdom's heirs, a battle won by magic and a massacre that stained the battlements red with blood. In the aftermath many adventurers tried to unravel the enigma. None returned alive.

But fate has nurtured a hero. No valiant knight or swarthy soldier but a liar, a mercenary and a thief. Karadoc the dwarf is destined to go where men have failed, to come face to face with the Necromancer and probe the darkest mystery known to man. His motive? Not honour or love or a personal feud; not a crusade against evil or a deep hatred of Necromancy; but treasure! and Castle Wulf is bursting at the seams with it...

Cadaver is the interactive fantasy adventure you've been waiting for. Stumble through a labyrinth of age-old passageways, explore the mystic contents of Wulf's secret rooms, battle to the death with hideous monsters, grapple with supernatural traps and puzzle over the enigmatic spells of Necromancy.

- A complex interactive game environment with hundreds of different rooms and locations.
- Mind-bending puzzles.
- A wide variety of available weapons.
- An array of spells and mysterious magic potions.
- A vast menagerie of monsters, including mutated rats, man-size water lizards and gigantic fire-breathing dragons.

Cadaver – survive it and it's an experience you'll never forget.

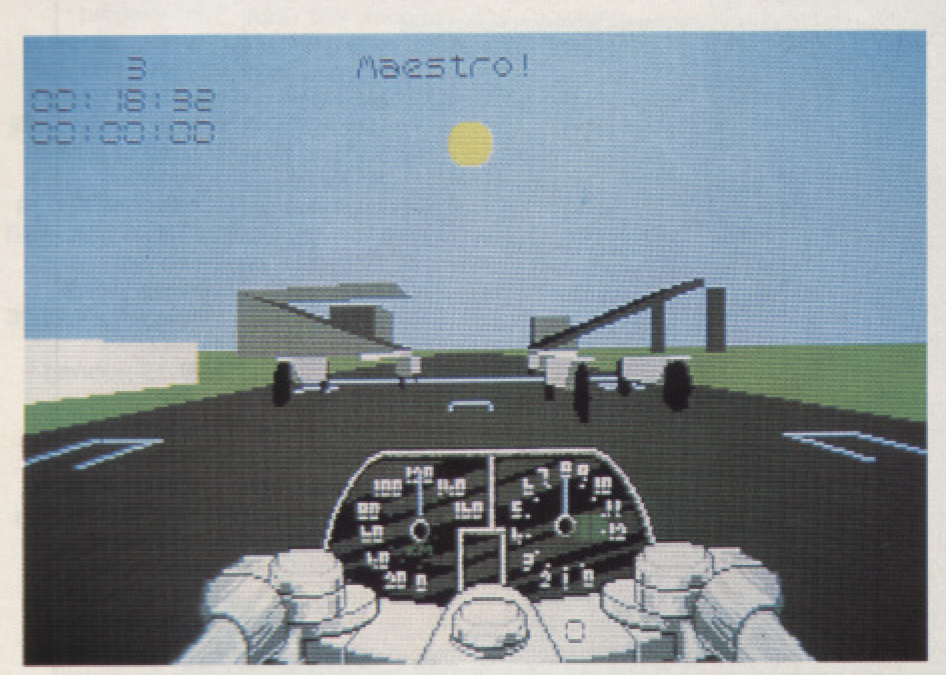
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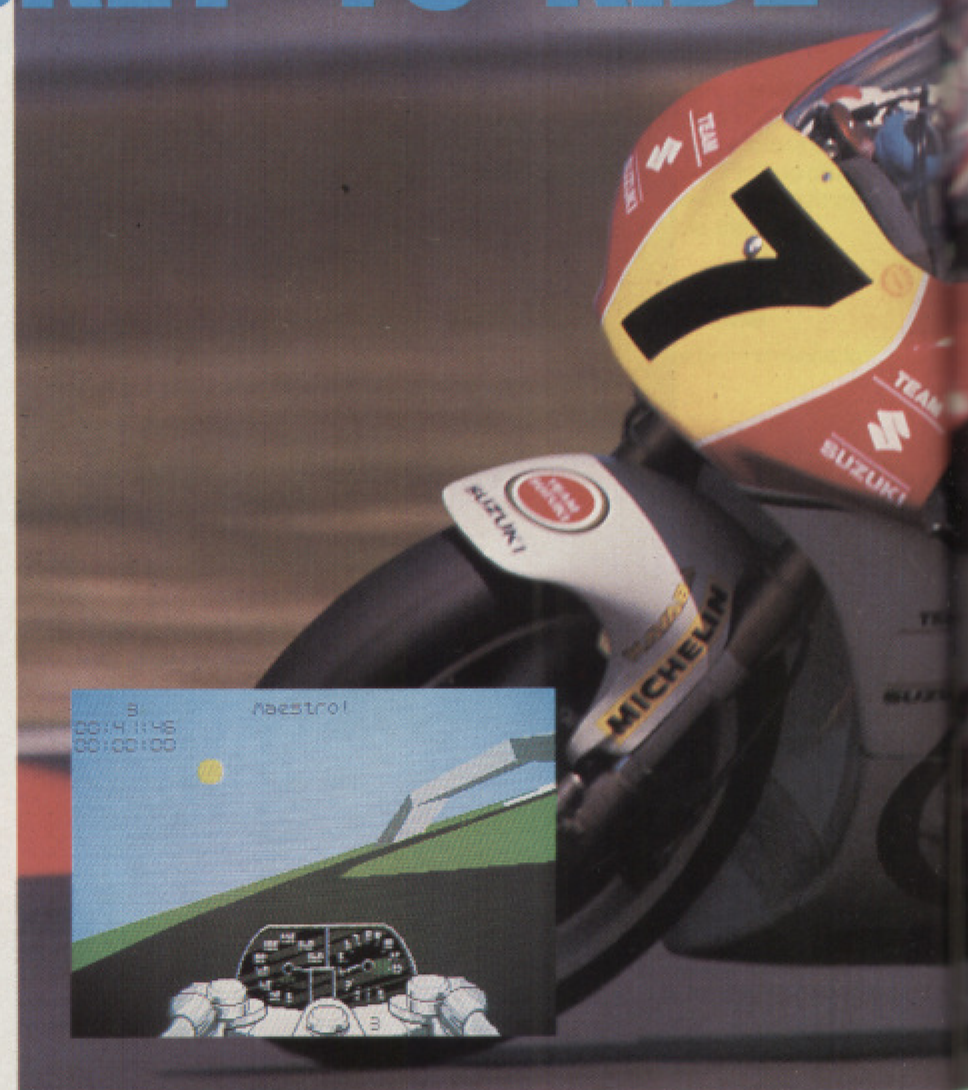


Screen Shots from Atari ST version

© 1990 Mirrorsoft Ltd © 1990 The Bitmap Brothers

GREMLIN'S TICKET TO RIDE





WITH the Team Suzuki licence recently secured under its belt, Gremlin is now set to unleash its official motorcycle race simulation.

Team Suzuki covers a complete Grand Prix season and features accurate representations of all the tracks, hills, tunnels, and chicanes. The 3D action can be displayed from many different viewpoints, and an action replay mode allows you to enjoy your most triumphant and spectacular laps again.

Former Vektor Grafix man Carl West is coding Team Suzuki, with the intent of outdoing all other similar racers that have come before. Unfortunately, you won't be able to find out how he's fared until December.

THESE shots of an early version of Team Suzuki show some of the different views available.

TEAM SUZUKI's Main Man Kevin Schwantz, who, surprisingly, doesn't appear in Gremlin's simulation.

SOMETHING FISHY

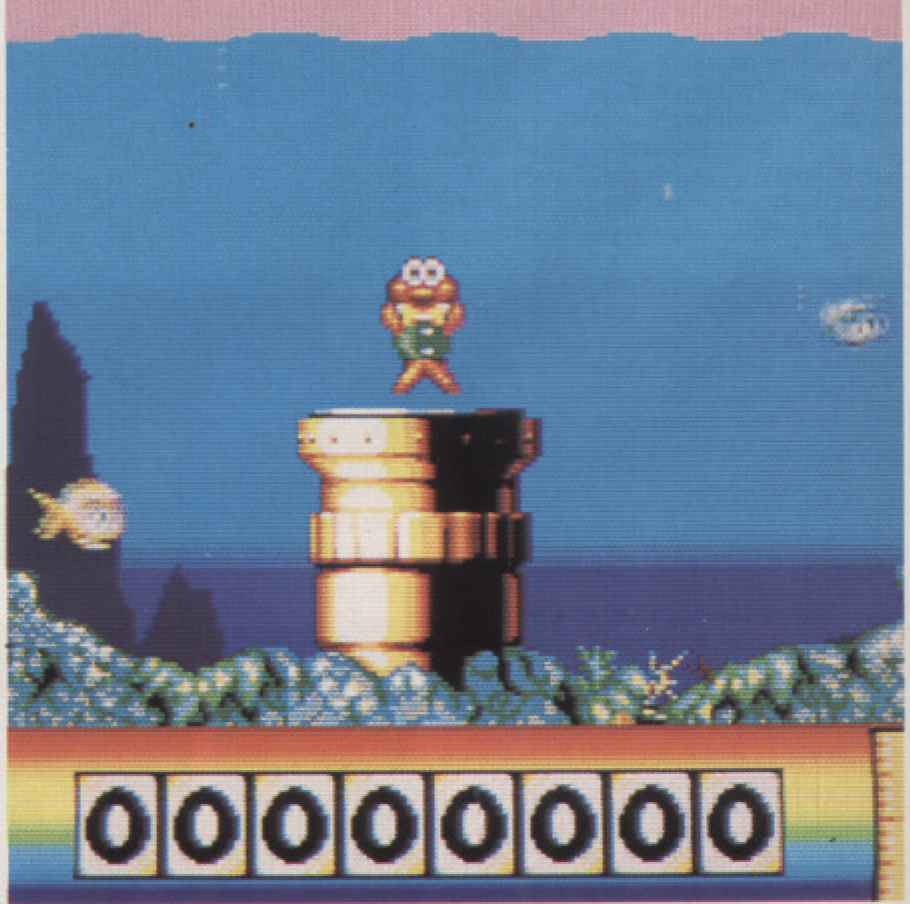
FOLLOWING the simplistic but playable platform action of Yolanda, **Millennium is set to impress once again with two more original arcade offerings.**

Manix is a ball game in isometric 3D and vaguely reminiscent of that ageing arcade hit **Q-Bert**. The idea's to paint squares back to their original pattern by bouncing on them, while at the same time avoiding hazards. Manix is released at the end of September on Amiga and Atari ST for £24.99.

James Pond is no ordinary fish – he's an underwater agent, dedicated to safeguarding the security of the deep by undertaking missions (some of which have an environmental angle). This side-on scroller will be available in November on Amiga and Atari ST for £24.99 apiece.



BOUNCY fun in Millennium's Manix.



UNDERWATER espionage is the order of the day for James Pond: Underwater Agent.

TOP TEN

Month Ending August 1990
AMIGA

1	▶	**KICK OFF 2** Anco
2	NE	**LOST PATROL** Ocean
3	NE	**SHADOW WARRIORS** Ocean
4	NE	**HARDBALL II** Accolade
5	▲	**DAMOCLES** Novagen
6	NE	**THE TEENAGE MUTANT NINJA TURTLES** Ultra
7	NE	**NINJA 2** System 3/Activision
8	▼	**ESCAPE FROM THE PLANET OF THE ROBOT MONSTERS** Tengen/Domark
9	NE	**FLIMBO'S QUEST** System 3
10	NE	**FLOOD** Electronic Arts

Compiled by Software Circus Ltd, The Plaza, 120 Oxford Street, London W1N 9DP. Tel: (071) 436 2811.

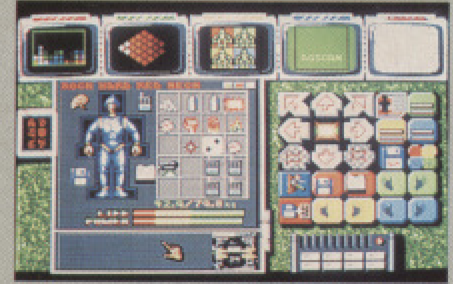
CAPTIVE AUDIENCE

MINDSCAPE'S forthcoming Autumn release should capture the imaginations of all arcade adventurers.

Written by Tony Crowther of **TRAP** fame, **Captive** is a 3D action adventure featuring 60,000 levels, complete interaction with objects and the environment, and 'surround sound stereo' on Amiga.

The hero of this venture is Trill, incarcerated in suspended animation for two-and-a-half centuries for a crime he didn't commit. When a freak computer failure causes him to revive he is left to pick up the pieces of his past existence and escape.

You can catch Captive on the Amiga and Atari ST in October for £24.99, and on the IBM PC and compatibles in November for £29.99.



SOMETHING wicked this way comes in Captive.

SUCKERS FOR PUNISHMENT

MARVEL COMICS' law-giver The Punisher **has at last made it to the software streets, courtesy of The Edge.**

Frank Castle is not something owned by the National Trust, but a man intent on dealing his own brand of justice to criminals who have escaped the clutches of the law. Dolph Lundgren recently shot his way through the silver screen role, and you can now grunt along with this computer shoot out (what else) from The Edge on Atari ST for £19.99 and Amiga for £24.99.



THE PUNISHER: bringing his own style of justice to the streets.

TOP TEN

One Year Ago
AMIGA

1. **FEDERATION OF FREE TRADERS** Gremlin Graphics
2. **SHOOT 'EM UP CONSTRUCTION KIT** Palace Software
3. **FALCON: THE MISSION DISKS VOLUME ONE** Spectrum HoloByte
4. **KICK OFF** Anco
5. **GUNSHIP** MicroProse
6. **THE NEW ZEALAND STORY** Ocean
7. **TEST DRIVE II** Accolade
8. **POWERDROME** Electronic Arts
9. **MILLENNIUM 2.2** Electric Dreams
10. **SILKWORM** Virgin/The Sales Curve/Virgin Games

TOP TEN

Germany
AMIGA

1. **PIRATES!** MicroProse
2. **INDIANA JONES AND THE LAST CRUSADE: THE GRAPHIC ADVENTURE** Lucasfilm Games
3. **KICK OFF** Anco
4. **POPULOUS** Electronic Arts
5. **RAINBOW ISLANDS** Ocean
6. **SIM CITY** Maxis
7. **THEIR FINEST HOUR: THE BATTLE OF BRITAIN** Lucasfilm Games
8. **TV SPORTS: BASKETBALL** Cinemaware
9. **ROCK 'N' ROLL** Rainbow Arts
10. **TURRICAN** Rainbow Arts

Courtesy of Powerplay Magazine

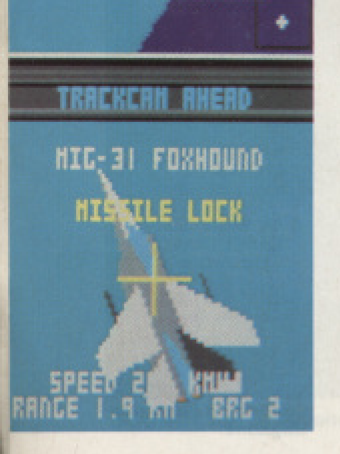
TOP TEN

Month Ending August 1990

ATARI ST

1	NE	**F-19 STEALTH FIGHTER** MicroProse
2	▼	**KICK OFF 2** Anco
3	▶	**SIM CITY** Maxis/Infogrames
4	NE	**DAMOCLES** Novagen
5	NE	**IMPERIUM** Electronic Arts
6	NE	**NINJA 2** System 3/Activision
7	NE	**ESCAPE FROM THE PLANET OF THE ROBOT MONSTERS** Tengen/Domark
8	NE	**ALL TIME FAVOURITES** Accolade
9	NE	**STARBLADE** Silmarils/Palace
10	NE	**EAST Vs WEST** Rainbow Arts

Compiled by Software Circus Ltd, The Plaza, 120 Oxford Street, London W1N 9DP. Tel: (071) 436 2811.



TOP TEN

One Year Ago

ATARI ST

1. **FALCON: THE MISSION DISKS VOLUME ONE** Spectrum HoloByte/Mirrorsoft
2. **SPACE QUEST III** Sierra/Activision
3. **MILLENNIUM 2.2** Electric Dreams
4. **WATERLOO** PSS
5. **KING'S QUEST TRIPLE PACK** Sierra/Activision
6. **POPULOUS** Electronic Arts
7. **KICK OFF** Anco
8. **HONDA RVF** MicroStyle
9. **CHARIOTS OF WRATH** Impressions
10. **DRAGON NINJA** Imagine

THALION shoots to thrill with Wings Of Death.

THALION REACTIVATED

ACTIVE finally ended all speculation about the future of Thalion products in the UK by announcing that it had tied up Sales and Marketing rights with the promising German company.

Several Thalion products, including **Leavin' Teramis**, **Atomix**, and **Dragonflight** were left without a UK publisher after the demise of Grandslam earlier this year.

There was some speculation recently as to whether US Gold would initiate a partnership with Thalion, but it simply never happened.

Active's Main Man, Robert Stallibrass, needed no convincing of the label's worth: "For quite some time German software houses have been developing very good software. They steamed ahead of English companies by producing games that are a hell of a lot more original. Thalion is the best of the bunch."

The two companies are wasting no time in getting their new relationship off to a flying start. The puzzler Atomix will appear at the end of August, with the huge RPG Dragonflight and the shoot 'em up Leavin' Teramis to follow.

Featuring 10 dungeons, each with 14 levels, Dragonflight's combat and magic action is complemented by film-like animated sequences. Dragonflight will be available for ST and Amiga at £34.99.

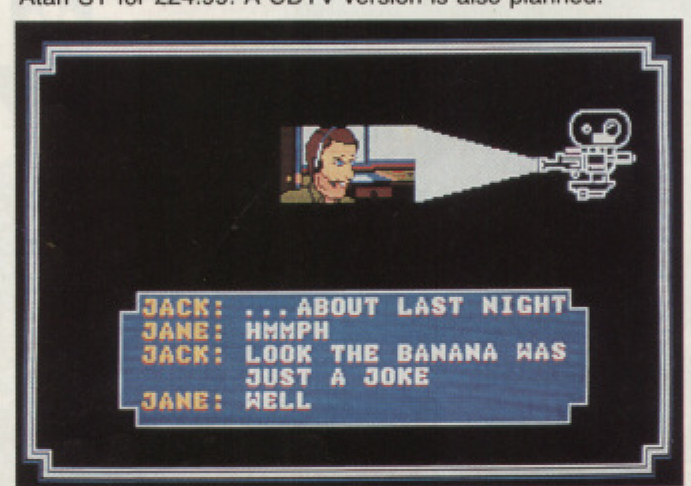
Wings Of Death also involves dragons, only this time as the star of a frantic vertically scrolling shoot 'em up with plenty of power-ups and mid and end-of-level guardians. Wings Of Death should be available from Thalion and Active soon, at a price yet to be announced.

MAKING AN IMPRESSION

IMPRESSIONS' latest opus is a tribute to old Jungle Films, when the men were men and so were the women.

Legend Of The Lost casts you as Jack, a down-and-out pilot – down to his last bottle of whisky and out of luck. Your stewardess girlfriend Jane has crash-landed in the Jungle. Pausing only to put the top on your bottle, you set off to rescue her. But your adventures lead you to discover something very nasty lurking in the jungle.

This animated adventure will be available soon on Amiga and Atari ST for £24.99. A CDTV version is also planned.



AN EXAMPLE of the sort of activity you can expect to meet in Legend Of The Lost.

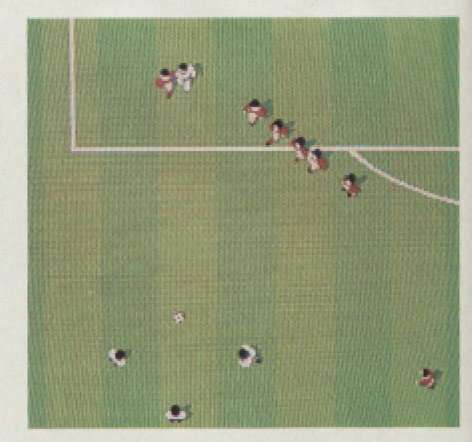
THE GOAL-DEN SHOT!

IT MUST be something to do with the law of diminishing returns. This month we have been flooded by sackfuls of Goal-den Goals, and yet the overall standard is lower than the previous month's!

One of the most popular trends seems to be for entrants to send a disk with 10 or more goals on it, most of which are uninspired to say the least. The idea is to send in the very cream of the goals you score, not every last one! So, as of the next issue, the limit is three goals per entrant – that should make sure that you only send us the pick of your crop.

Even though there wasn't exactly an abundance of brilliant goals this month, one shot in particular stood out. And that was sent with four others by Ken Bale of Alton in Hants. His well-executed set-piece free kick earns him £50 of Amiga software.

AND HERE IT IS AGAIN ON THE REPLAY...



HAVING been taken down just outside the Penalty Area, Ken's team limbers up for the all-important free kick. But that angle isn't a good one, and the wall doesn't look like it's going to be easily beaten...



RACING in, Ken gracefully lobs it over the heads of the defensive wall. Here's an easy one for the keeper...

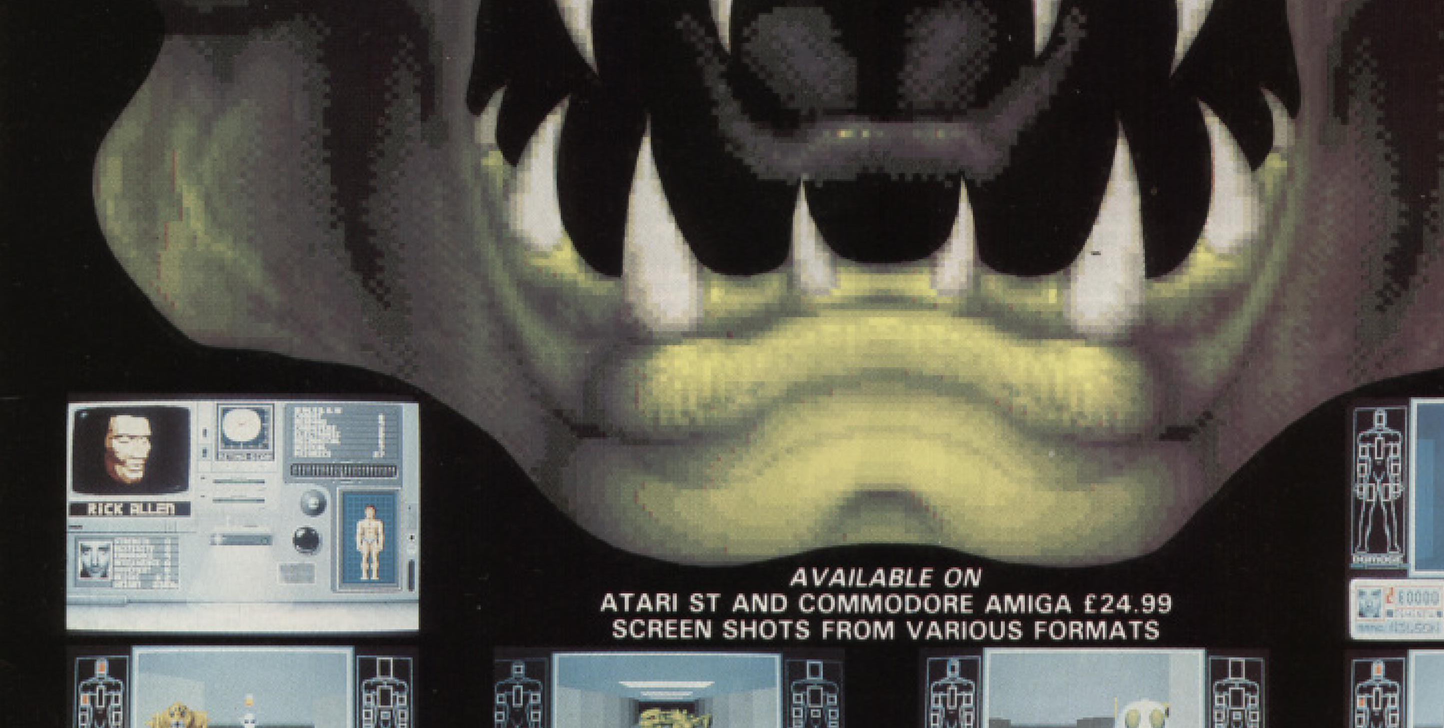


BUT NO! With expert use of aftertouch, Ken swerves the shot at the last minute, causing the ball to swerve past the 'keeper and into the top corner of the net.

HEY!

SO YOU reckon you can score with the best of them, eh? Then why not store your three best goals on a disk and send it to **GOAL-DEN GOALS, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**. Software and T-Shirts are up for grabs for the goal which, in the opinion of our expert panel of judges, is the best received in the month prior to publication. Don't forget to state your machine type and on which pitch the goal was scored. Your name and address would be useful, too.

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TOP TEN

Month Ending August 1990
IBM PC AND COMPATIBLES

1	NE	**TRACON II** Wesson International
2	NE	**PGA TOUR GOLF** Electronic Arts
3	▲	**TOP 10 SOLID GOLD** Cosmi
4	▲	**ULTIMA VI** Origin/Mindscape
5	NE	**BATTLECHESS** Interplay/Electronic Arts
6	NE	**CRIMEWAVE** Access/US Gold
7	▲	**BRIDGE 2150** Oxford Softworks
8	RE	**F-19 STEALTH FIGHTER** MicroProse
9	▼	**THEIR FINEST HOUR: THE BATTLE OF BRITAIN** Lucasfilm Games/US Gold
10	▼	**FLIGHT SIMULATOR IV** Microsoft

Compiled by Software Circus Ltd, The Plaza, 120 Oxford Street, London W1N 9DP. Tel: (071) 436 2811.

TOP TEN

One Year Ago
IBM PC AND COMPATIBLES

1. **JETFIGHTER** Velocity/Paperlogic
2. **FLIGHT SIMULATOR III** SubLogic
3. **LOMBARD RAC RALLY** Mandarin
4. **OUTRUN** Sega
5. **SOLID GOLD TRIPLE PACK** Infocom
6. **WATERLOO** PSS
7. **688 ATTACK SUB** Electronic Arts
8. **F-16 COMBAT PILOT** Digital Integration
9. **F-19 STEALTH FIGHTER** MicroProse
10. **WHO FRAMED ROGER RABBIT?** Buena Vista

TOP TEN

USA
IBM PC AND COMPATIBLES

1. **ULTIMA VI** Origin
2. **THEIR FINEST HOUR: BATTLE OF BRITAIN** Lucasfilm Games
3. **RED STORM RISING** MicroProse
4. **FLIGHT OF THE INTRUDER** Spectrum HoloByte
5. **SECRET OF THE SILVER BLADES** SSI
6. **STRIKE ACES** Accolade
7. **MEGA TRAVELLER 1** Paragon Software
8. **HARDBALL II** Accolade
9. **RAILROAD TYCOON** MicroProse
10. **FACES** Spectrum HoloByte

Courtesy of Login Magazine, Japan

MIGHT AND MOTION FROM MICROPROSE

EVER keen to provide variety, MicroProse's imminent mixed bag of wares ranges from spying to soccer.

Covert Action is a Max Remington techno-thriller set in the world of the contemporary spy. PC owners excited by the prospect of becoming involved in breaking codes, stakeouts, and phone tapping, will find this right up their street. Both male and female character versions will be available towards the end of the year in CGA, EGA, and VGA, with AdLib and Roland sound boards supported.

Also available towards the end of the year on the PC is **Lightspeed**, MicroProse's first space simulation. It seems that in the future the Earth has lost its ability to support human life. And once again it's up to you to save the day by searching for new planetary systems to colonise. This huge interplanetary quest includes galaxies galore and alien lifeforms aplenty.



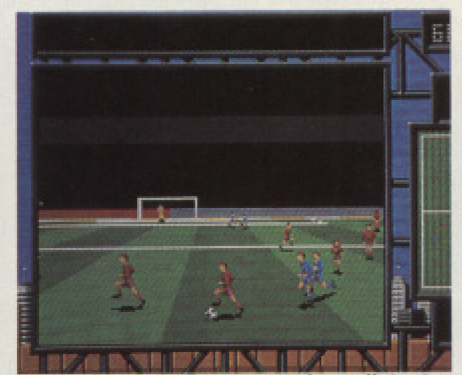
TAKE to the skies in a blaze of glory with Knights Of The Sky.

MicroProse is also promising its best 3D graphics to date.

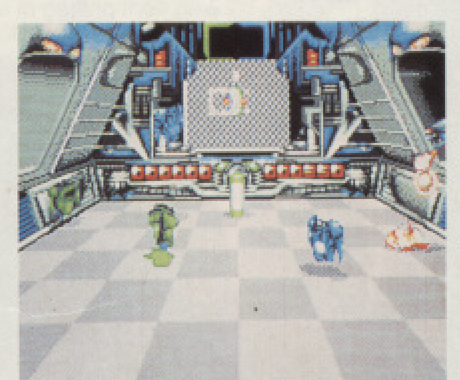
An aerial challenge to Cinemaware's **Wings** comes in the form of **Knights Of The Sky**. Climb into the cockpit of a World War I fighter plane and take to the skies above the Sommes to give the Red Baron a taste of his own medicine.

Coming down to earth with a bump and plenty of bangs we have **War Jeep**, possibly the first ever Jeep simulator. Set in the deserts of Libya and Egypt during World War II, War Jeep comes from the ever effervescent mind of the legendary Steve Bak. It should be available for the ST and Amiga in October, priced at £24.99.

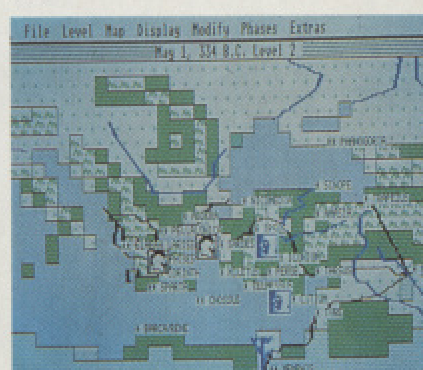
Fans of **Airborne Ranger** will welcome the appearance of **Rat Pack**, currently under development by Imagitec. This combat romp puts you in control of four commandos on crack missions behind enemy lines. Rat Pack is due for release at the end of the year on Amiga, Atari ST and PC.



THE WORLD CUP may now be a distant memory but the soccer simulations are still coming. International Soccer Challenge, **the 'sequel' to** MicroProse Soccer, **differs from all the other players in its unusual 3D perspective. Whether its playability will score with the fans remains to be seen. MicroStyle's ISC is available now on the Amiga, Atari ST and PC for £24.99.**



THINGS get a little heated in Fireball, **released, appropriately enough, on the Firebird label. This bizarre future sport sees the players get their fingers burnt throwing around a fireball and scoring goals by singeing the noses of giant salamanders. Available now on Amiga and Atari ST, priced at £24.99 apiece.**



INTERGALACTIC Development's UMS II **is the successor to the phenomenally successful** Universal Military Simulator. **UMS II can quite happily simulate conflicts in any era and on any scale from a single battlefield to the whole globe. It's available now from Rainbird on the Amiga and Atari ST for £29.99 and on the IBM PC and compatibles for £34.99.**

WHAT THE STARS ARE PLAYING

GRAFTGOLD

THE TEAM behind **Paradroid 90** (see page 40), **Ivan 'Ironman' Stewart's (TM) Super Off Road Racer (TM)** (see page 76) and **Simulcra** (see page 48) has been devoting its leisure hours to both young and old games – although flavour of the month for both Andrew Braybrook and Gary Foreman has to be Rainbow Arts' **Turrican**. "We love it, and we've both managed to finish it," Andrew confesses. "We've also been looking at it for some of the clever technical things that are going on inside – a full-screen at 50 frames isn't half bad." Gary's also been into the **Shanghai** variant **Turn It**, while Andrew is still bashing away on the classic **Defender** clone **Datastorm** and Ocean's **F-29 Retaliator**. Jason Page's getting his kicks from **Kick Off 2**, while John Lilley's been getting nostalgic with some older titles, including **Hard Drivin'**, **Populous** and **Sim City**. It seems that they just get better with age...

WHAT THE STARS ARE PLAYING

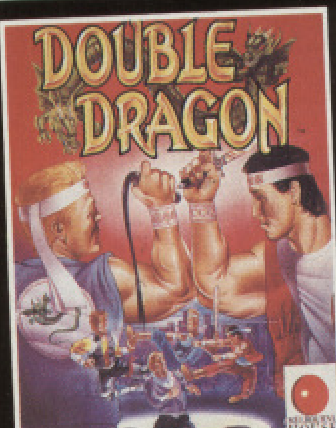
THE ASSEMBLY LINE

IT'S NOT all programming **Vaxine** (see page 71) over at The Assembly Line – though the team's tastes have become slightly more sophisticated recently, with not a single 16-bit game in this month's fave raves. Martin Day has been hooking and slicing his way through **Golf** on Fujitsu's FM Towns and causing havoc with the shoot 'em up **Gunhed** on the PC Engine. As for Adrian Stephens... he's been playing away on his very own **Mr Do** arcade machine at home. John Dale recently returned from America with a bucketful of GameBoy cartridges, and his current faves are **Revenge Of The Gator** and **Bugs Bunny**. "Bugs is really great," he says. "You have to go around these platforms collecting carrots." And that's all, folks!







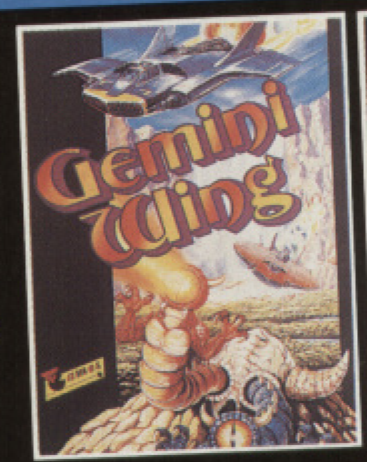


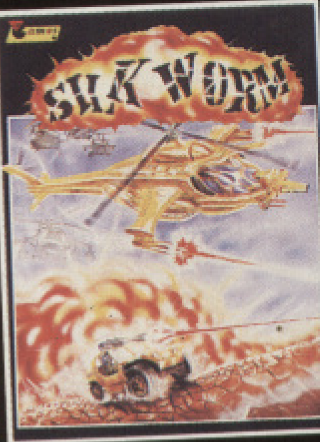




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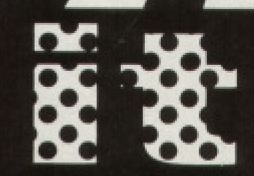


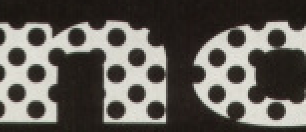


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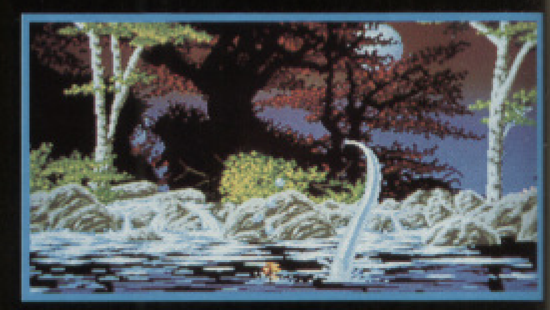
GEMINI WING TECMO 1988 1989 Virgin Mastertronic Ltd Produced by THE SALES CURVE LTD for VIRGIN MASTERTRONIC LTD. Coding by IMAGITEC DESIGN • SILKWORM Programmed by Random Access Produced by The Sales Curve Ltd. 1988 TECMO LTD. 1989 VIRGIN MASTERTRONIC LTD. • XENON The Bitmap Brothers 1987-90 1990 Virgin Mastertronic Ltd. • DOUBLE DRAGON A Trade West & Melbourne House Production 1988-90 American Technos Inc. All rights reserved. American Technos Double Dragon 1990 Virgin Mastertronic. • THIS COMPILATION VIRGIN MASTERTRONIC LIMITED 1990

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ZERO





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ACE



"The 3-D levels are very impressive technically with their incredibly high speed."
ZZAP



"Especially impressive are the scenes with winter backgrounds."
ZERO



"The arcade-adventure levels have superb graphics, full of detail and imagination."
ZZAP

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'NOSIS STUFF

Laurence Scotford took a ferry across the Mersey for a look at the shape of things to come from Psygnosis.

DURING the course of its six year existence, Psygnosis has become to entertainment software what BMW is to automobiles – a consistent producer of slick products. The company's wares have always been hallmarked by impressive visuals and soundtracks, with a heavy emphasis on futuristic SF and fantasy themes.

Psygnosis is now consolidating its position by developing more diverse software (just take a look at some of the games previewed on these pages). At the same time it's continuing research into the use of advanced technology and techniques.

"We always start with a technical quest – achieving something new with graphics," says Managing Director Ian Hetherington. "We have to satisfy ourselves that what we are trying to achieve is possible before we go ahead with a game. My worst moments are when I show innovative techniques to the Japanese, and all they want to know is what is the plot? They don't understand our way of going about things."

But what about CD technology? Is it really going to revolutionise games playing as much as some people would like to think? Ian Hetherington thinks so, but adds that: "people pay lip service to CD technology. They say it is going to be revolutionary because that's what they think they have to say, but in reality they don't really understand why it's going to be revolutionary."

Ian also has some fears for the emerging CD industry. "The 16-bit industry is now peaking and it is a mess. Distributors will buy anything – it's hard to find any decent products on the shelves. There are probably 20 products in a year that provide 90 per cent of the retailers' turnover.

"The console industry on the other hand is more orderly. There is quality control and a confidence factor – you know how much a particular product will sell.

"This quality control and confidence has to be translated to the CD market. If the CD market becomes too open it will be the kiss of death. This might sound like fear of competition, but I am not frightened of competition. There is no inherent quality in CD. $5,000 is all that is required to manufacture a CD product."

Does he think that we have stretched existing technology as far as it will go? "We are about half way up the technology curve with existing technology. As far as the Amiga is concerned there is still a lot that can be achieved with that medium.

"There is a difficult relationship at present between the hardware manufacturers and the software developers. If we are given a longer lead time before hardware is launched we could create initial product that is closer to the capabilities of the hardware.

"Interactive video is a farce. It is ill-conceived and it doesn't work – it is seductive though."
Managing Director Ian Hetherington.

"People pay lip service to CD technology. They say it is going to be revolutionary because that's what they think they have to say, but in reality they don't really understand why it's going to be revolutionary."
Managing Director Ian Hetherington.

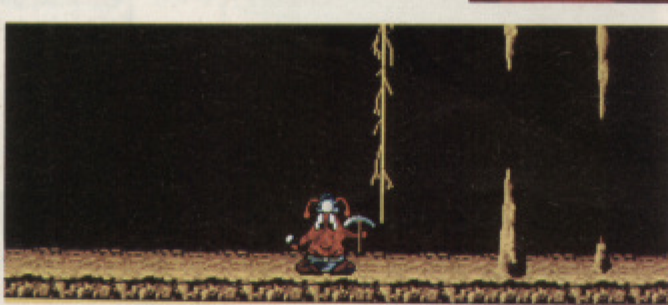
"With the CDTV for instance, Commodore expects some product to show off the machine when it becomes available, but there are only a couple of machines in this country. Considering that it takes 18 months to produce a finished game with existing technology this expectation is unrealistic."

Ian also foresees that CD might be misused during its formative years. Interactive video is one of his particular concerns. "Interactive video is a farce. It is ill-conceived and it doesn't work – it is seductive though. Trying to interact with £400,000 worth of video on disc is a complete fiasco. We are looking for alternative uses of CD. You have to throw your existing thinking in the bin then go sit in the middle of a field and start again from scratch. Most developers will evolve into CD. They will move on from five Megabyte products to 10 Megabyte products with studio quality soundtracks, and that will be what characterises CD product for the next few years."

Consoles are another area into which Psygnosis is expanding. Ian seems confident of the machines' continued role in the industry. "The future for console based technology is assured. Whereas CD machines are going to be family machines, consoles are what the kids are going to have in their bedrooms. Psygnosis is currently working on four console formats. We don't believe that all these technologies are mutually exclusive."

So, what can the general public expect to see from Psygnosis in the near future? "Our plans for the immediate future are to dominate the 16-bit original product market. But our continuing interest in this market depends on two factors. About 50 per cent of the companies currently in the industry need to go bust to clear the way for quality product, and piracy must diminish. We are now overinvesting in an unresponsive market. If this does not happen we will concentrate exclusively on our console and CD developments.

"The problem lies with the distributors, retailers, and magazines who continue to support bad product and overrate licensed product. I am not opposed to licensed products, only to the content of some of them."



THIS IS WHERE IT'S ALL AT...

FOLLOWING the extensive Psygnosis preview in Issue 18, here's the state of play with most of the projects covered.

AWESOME





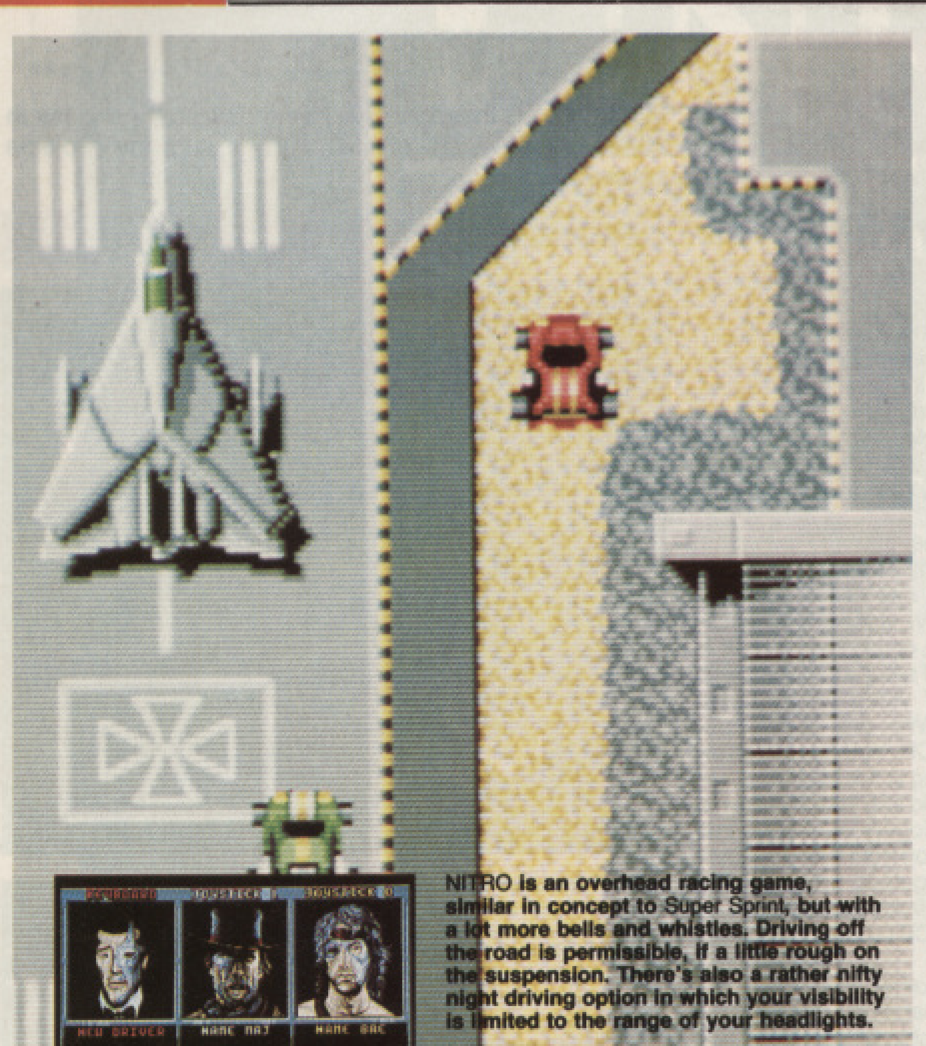
FROM the team that brought you Shadow Of The Beast and Beast 2 **(see Review on page 44) comes** Awesome, **a slick mix of arcade action and strategic space trading, with impressive 3D and multi-directional scrolling sections. To win you need quick reflexes and a sharp mind. Success means knowing when to buy and sell, when to move on, and when to stay on a planet for another day. Awesome is released in October for the Amiga and comes complete with a free T-Shirt.**

PUGGSY



RESIDENTS of the Public Domain will remember Puggsy **as being the lovable cartoon creation of Dyonisis. The cute, mischievous little chap is soon to be immortalised in a full-size Psygnosis game. This shot is from the introductory sequence.**

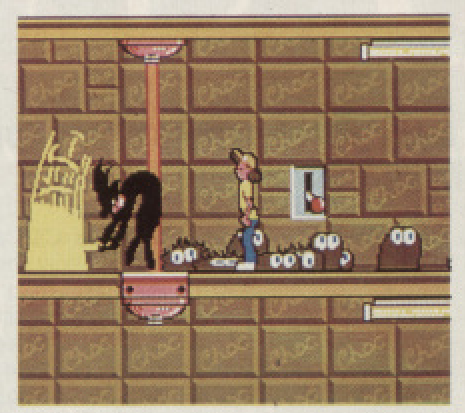
PUGGSY is an interactive cartoon in which our hero gets up to all manner of pranks. Puggsy's due for release on the Amiga in February 1991.



NITRO is an overhead racing game, similar in concept to Super Sprint, but with a lot more bells and whistles. Driving off the road is permissible, if a little rough on the suspension. There's also a rather nifty night driving option in which your visibility is limited to the range of your headlights.

PLEASANT looking bunch, eh... These are just three of the drivers featured in Nitro, which should be available on the ST and Amiga in September.

CUTIPOO

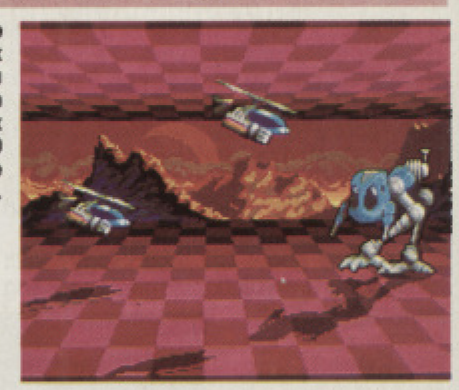




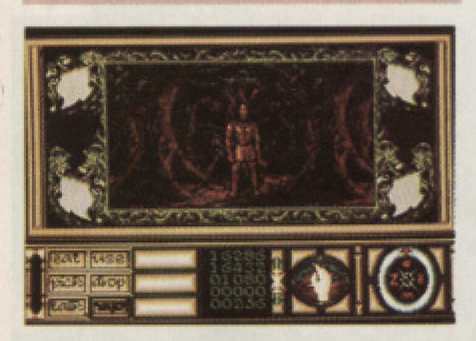
ANOTHER interactive cartoon, which, like Puggsy, is something of a departure for Psygnosis. Originally titled Dr Mallet And The Tribbles, it's set in a factory occupied by the Tribbles and the evil Dr Mallet (so called because he carries a huge Mallet with which he enjoys mashing Tribbles – nice chap). Your task, in what's now called Cutipoo, is to lead the beleaguered little people to safety. THE TEAM behind Cutipoo is DMA Design, also responsible for Menace and Blood Money. Cutipoo's characterised by large characters and amusing Loony Toons style animation, with several sub-games to keep you busy. Look out for it on the ST and Amiga in November.

WALKER

DMA DESIGN has another project in the pipeline for Psygnosis. Walker is a parallax scrolling shoot 'em up in which you control a mechanical biped. A novel touch is that by using a special control matrix the head can be moved through about 270 degrees in any plane. Walker should be ready on the Amiga next February.

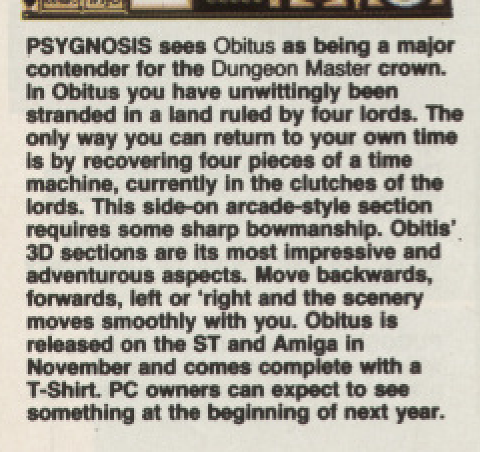


OBITUS





PSYGNOSIS sees Obitus as being a major contender for the Dungeon Master crown. In Obitus you have unwittingly been stranded in a land ruled by four lords. The only way you can return to your own time is by recovering four pieces of a time machine, currently in the clutches of the lords. This side-on arcade-style section requires some sharp bowmanship. Obitis' 3D sections are its most impressive and adventurous aspects. Move backwards, forwards, left or 'right and the scenery moves smoothly with you. Obitus is released on the ST and Amiga in November and comes complete with a T-Shirt. PC owners can expect to see something at the beginning of next year.



CARTHAGE

OCTOBER sees the long-awaited ST and Amiga release of Carthage. Set at the height of the Roman Empire, you play a messenger taking vital documents between cities. But getting from A to B in those days sure wasn't easy. Plenty of chariot clashes are involved in Carthage. As you level with your opponent the 3D view switches overhead. Now it's time to run him off the road by using your axle to break his spokes. Understandably he's trying to do exactly the same to you.





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GREMLINS: back to create more havoc and hilarity.

GREMLINS TOO

ELITE recently acquired its first film licence in the shape of Gremlins 2.

Joe Dante's pesky little critters, currently enjoying their second appearance on the big screen, will be let loose on your small screen sometime this Autumn. Little is known about what form their binary romp will take, but the prices are certain: £19.99 on the ST and Amiga, and £24.99 on the PC.

WHAT THE STARS ARE PLAYING
VIVID IMAGE DESIGN

IT'S A SAD and sorry state of affairs on the games playing front over at VID at the moment. **Time Machine** (see page 52) programmer Jason Perkins is the only person to have clocked up any decent playing hours recently. "I've been playing all of my favourite old 64 games," he reveals. "**Choplifter** and **Drelbs** mainly. I've also been playing a lot of GameBoy – **Tetris** and **Pinball** in particular." Unfortunately there's not so much going on for the other team members. John Twiddy has been busy coding for the new Commodore Console and hasn't had time for any fun, and as for Mev Dinc – no-one seems to have the faintest clue what he's been doing.

WIZ KIDZ

NOW that **International 3D Tennis** is well out of the way, you may well wonder what Sensible Software is up to. Well, rumour has it that the boys are considering producing a sequel to **Wizball** – however Both Ocean and Sensible refused to confirm or deny such a venture. We should have firmer details in time for the next issue...

FOUR-SPEED COMPILATION

DRIVING enthusiasts will welcome the appearance of Domark's **Wheels Of Fire**, a compilation of four of the best racers. Featured are Domark's conversion of Atari Games' **Hard Drivin'**, Ocean's conversion of Taito's **Chase HQ**, US Gold's conversion of Sega's **Turbo OutRun**, and Activision's conversion of Sega's **Power Drift**. Wheels Of Fire will be steering the way of the Amiga and ST in Mid-October for £29.99.

SUPER NEWS

MAGNETIC FIELDS, the team behind the excellent **Super Sprint**-inspired racer **Super Cars** and currently putting the finishing touches to **Lotus Esprit Turbo Challenge** for Gremlin (see Feature on page 36), is soon to begin work on **Super Cars II**. Few details are available at present, though a spokesman enthused that: "it'll include everything we wanted to put into the first one but couldn't." And that may even mean two-player head-to-head races...

CUMMING GOING

FOLLOWING in the footsteps of programmer Dominic Robinson, artist and designer John Cumming has left Graftgold to join Vektor Grafix. John was responsible in varying degrees for graphic work on **Zynaps**, **Rainbow Islands**, **Simulcra** (see page 48) and **Ironman** (see page 76).

RIGHT ON CUE

EVER wondered what happened to Archer Maclean's **3D Snooker**, first revealed in Issue Ten? Well, it's turned up as **Stephen Hendry's World Championship Snooker** from Activision. Expect to see Stephen and 'his' snooker at the forthcoming CES this September.

BIG FUN

EXILE is the name of Jeremy Smith's latest opus (former BBC or Commodore 64 owners may remember that it was this man who gave us **Thrust**, the classic 'tribute' to **Gravitar**). The BBC version of Exile has been out for a while on the Superior label, but work has only just begun on the 16-bit conversions. Co-written by Peter Irving of **Starship Command** fame, Exile is an arcade adventure in the truest sense, featuring a sizeable map to explore and hundreds of puzzles to solve. A January release date is likely for the Amiga and ST versions – no PC version is planned at present.

IT'S THE REAL THING!

ALMOST ALL software publishers promise 'arcade-style' graphics, 'near arcade perfect' conversions and even fully-blown 'arcade quality', all on 3.5 inch disk.

But for those of you who still thirst for genuine coin-op thrills, Active Consoles is offering nothing less than real arcade hardware for your bedroom at a fraction of the cost of the real thing.

The Putney-based hardware specialist has chosen the forthcoming European Computer Entertainment Show for the unveiling of its latest brainchild: a full-sized arcade machine, retailing for less than £300 (excluding monitor, but including delivery to your door).



Although it doesn't even have a name as yet – **Powarcade** is the front-runner at the time of going to press, but this could easily change before the machine is officially launched – a prototype is already up and running, and the first finished models should be complete in time for the show.

This is not the first home cabinet to reach the market, but where previous efforts have been souped-up consoles or glorified computer furniture, this is a genuine game cabinet, manufactured by arcade giants Silverline and including a double joystick and triple button configuration which is identical to those used in the company's standard coin-ops.

In fact, the only major difference between this and any game on view in your local arcade is the absence of a coin slot. This has been replaced by a credit button, which allows you to exercise the continue play option without the trouser-twisting hassle of finding one last piece of loose change.

As stated, the cabinet doesn't include a monitor, but allowances have been made for using either your existing RGB monitor or just about any size of portable TV (the monitor shelf is adjustable for three positions).

It's not been decided which game will be included with the cabinet, but like most of its coin-guzzling relations Active's cabinet will be capable of running just about every most arcade title, past and present.

An initial range of at least 10 titles will be available on printed circuit boards (PCBs) which are simply inserted into the cabinet's Jamma slot. Price will depend on the popularity and age of the game in question, but some of the titles which will be initially available at around £50 are **Kung-Fu Master**, **Rygar**, **1943**, **Super Dodgeball** and **Ghosts 'n' Goblins**.

Although the cabinet is basically designed to suit left to right scrolling shoot 'em ups and beat 'em ups, other game types can be accommodated. Active is hoping to have a foot pedal add-on for use with driving games on display with the first machines, while top to bottom scrollers can be fitted in by the simple device of turning the monitor or TV on its side!

The Powarcade (or whatever) will be available from your local independent software shop from the middle of September. For further information, contact Active Consoles on (071) 384 2701.



CINEMAWARE

PRESENTS



Cinemaware presents a special double bill for computer Users featuring IT CAME FROM THE DESERT and WINGS.

Experience bugs the size of Buicks. Feel the desert wind chap your parched lips. Be consumed by your worst nightmare, Witness science fiction become fact as the unimaginable becomes real in ... ... IT CAME FROM THE DESERT.

Relive the action, glory, seat of the pants daring of a WWI Allied fighter pilot. Strafe Hun armies, bomb enemy aerodromes and match wits against deadly Aces in heart-stopping dogfights, the loser going down in flames .... without a parachute in WINGS.

IT CAME FROM THE DESERT is now playing for the Commodore Amiga (1 meg only) priced at 29.99. Coming shortly for IBM PC and compatibles and the Atari ST.

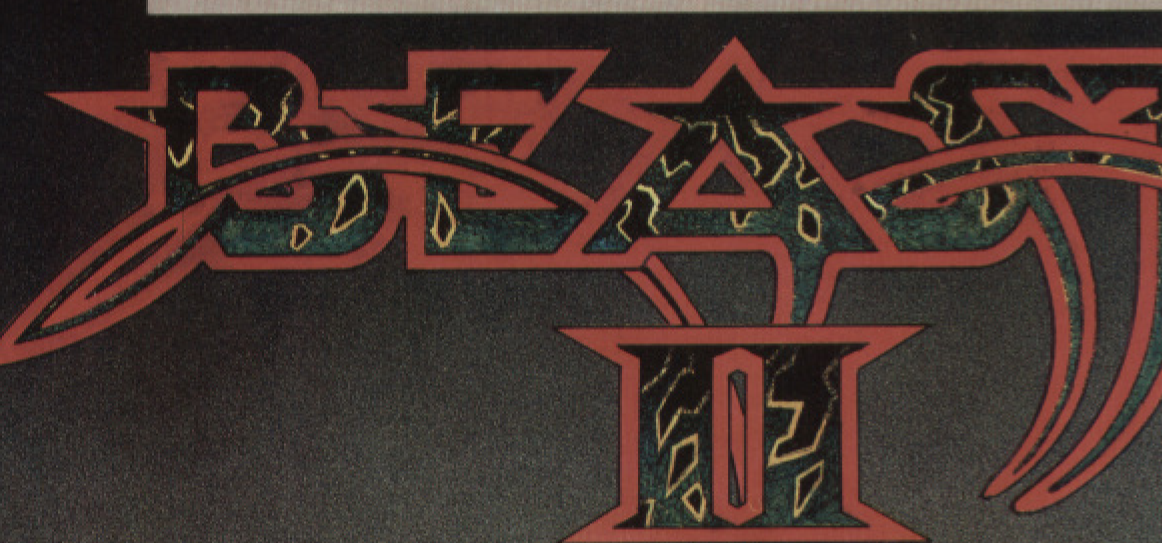
WINGS is a coming attraction for the Commodore Amiga also priced at 29.99.

Cinemaware's TV Sports Football and TV Sports Basketball are already available for the Commodore Amiga.

MIRROR Soft

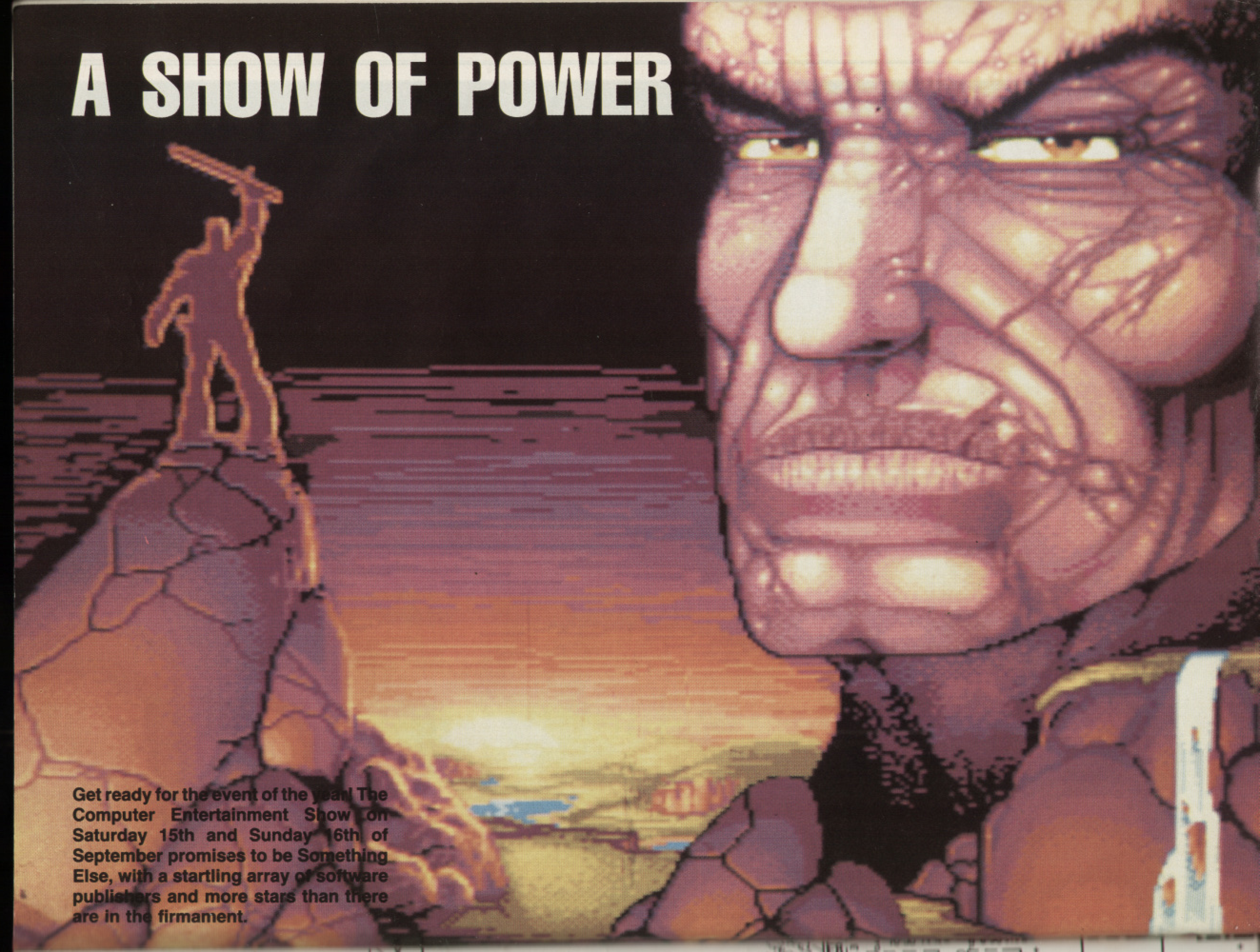
Irwin House, 118 Southwark Street, London SE1 0SW.

INTO THE FUTURE WITH



AVAILABLE FROM 24th AUGUST


PSYGNOSIS



A SHOW OF POWER

Get ready for the event of the year! The Computer Entertainment Show on Saturday 15th and Sunday 16th of September promises to be Something Else, with a startling array of software publishers and more stars than there are in the firmament.

THE CES will be transforming Earl's Court in West London into a games player's paradise. You can sample the delights of the show for a mere £5.00 entrance fee. Not only do you get a whole day's entertainment for your money, but part of your admission price will be donated to Childline, Esther Rantzen's charity that provides a friendly voice for children in need of help.

Dozens of major companies will be exhibiting at the CES, and you can expect to see some stunning new products on show – and maybe even play a few. Many companies will also be making special show-only offers, so don't miss out if you want to pick up some bargains.

And, for the first time ever in the UK you can expect to see (officially) SNK's Neo Geo console, Commodore's CDTV, Nintendo's GameBoy, the Sega MegaDrive, and the new range of Amstrad consoles.

The show is being sponsored by The One and sister magazines C+VG, ACE, Sinclair User, CU Amiga, and PC Leisure, who will be organising their own special events.

The One will be presenting a live Work In Progress in conjunction with Bullfrog and Electronic Arts. This is your chance to see how Bullfrog created Powermonger, the psuedo-sequel to the best-selling Populous. You can chat to the team behind the project, and find out what it's really like to be a software superstar.

ACE will be presenting the Living Room Of The Future – a sneak glimpse of the sort of technology you might find in your home at the end of the century. Part of the stand will house Subjective Technology's Video Room in which your body is used to control a computerised system.

The best games players from around the world will be showing off their skills in Computer + Video Games International Computer Games Challenge. Which country has the best joystick juggler? Find out at the CES.

Sinclair User will be running its annual Electronic Card competition. There are plenty of prizes up for grabs if your card carries one of the winning numbers. Cards are available on this month's edition of Sinclair User.

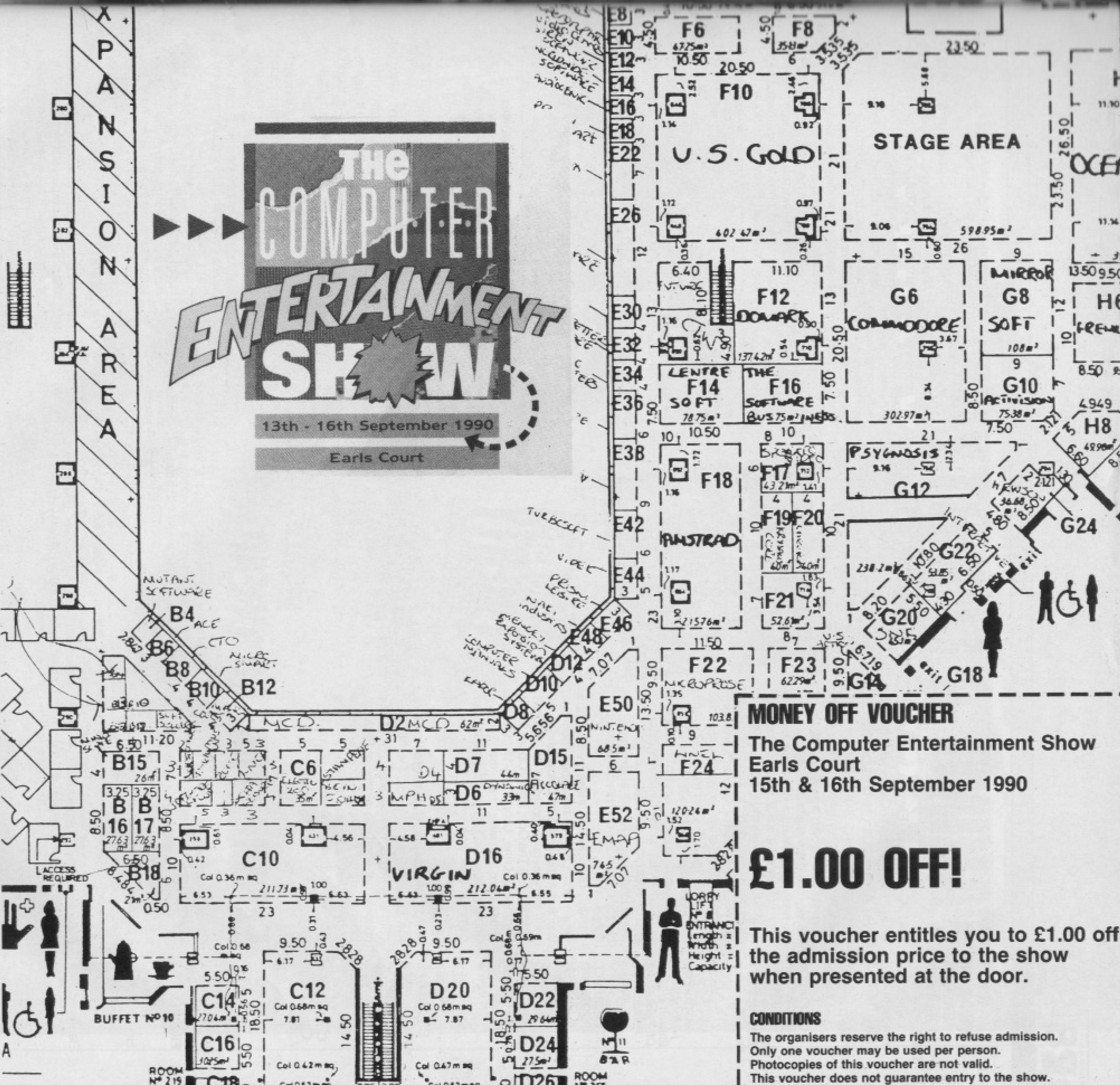
CU Amiga in conjunction with Channel 4's Buzz has been running a demos competition, and the winning entries will be on show as a rolling demo.

As if all this excitement wasn't enough, there will be special events taking place throughout the two days of the show, and many of them will be covered on national radio and television. These will be held on the show's central stage every hour. The stage has a huge 25-screen video wall, so you will be able to follow events from wherever you happen to be.

Celebrities due to appear include Frank Bruno, Esther Rantzen, Michaela Strachan, Kiss FM Radio, Jonathon Ross, Steven Hendry, BBC Newsround, Derek Ball, The Teenage Mutant Ninja Turtles, MTV, The England World Cup Squad, Wet Wet Wet, the casts of Grange Hill, Eastenders, and Brookside, and many many more.

Obviously the Computer Entertainment Show is well worth a visit, so make a date in your diary now. See you there.

Scale :-



TAKING A LIBERTY

BACK in Issue Eleven we had a chat with artist Dave Gibbons. Over a year later, two of his (then) forthcoming are complete – and they were certainly worth the wait.
Give Me Liberty: An American Dream is the tale of the downside of American life in the near future. Martha Washington is the future of America's Black population – a child of the computer age, destitute, unwanted, and determined to survive. Volume One: **Homes & Gardens** is written by Frank Miller, drawn by Dave Gibbons, and is an essential acquisition for any self-respecting bookshelf.

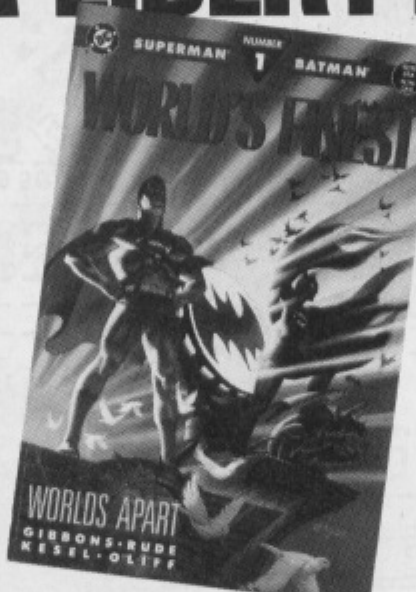
The other graphic novel is **World's Finest 1** featuring the decidedly dynamic duo of Superman and Batman. This time Steve Rude and Karl Kesel are responsible for the artistic interpretation of Dave Gibbons' storyline.

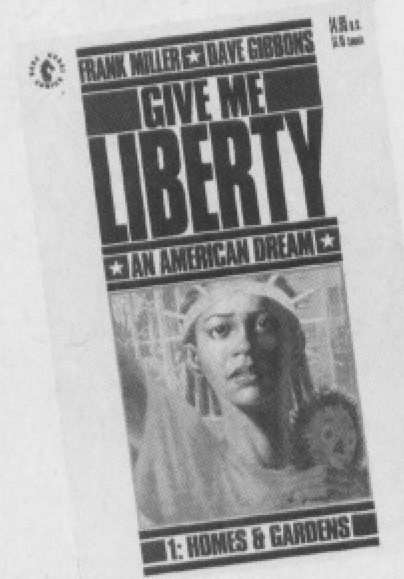
If you fancy having these tremendous tomes gracing your bookshelf then just check out the question below and send your answer on a postcard to TAKING LIBERTIES, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU (to arrive here no later than the 28th of September). Don't forget to include your name and address.

THE QUESTION

Who is the central character in Give Me Liberty?

The first five correct entries out of the editorial hat each win a copy of Give Me Liberty (signed by Dave Gibbons) plus a copy of World's Finest 1 (signed by Dave Gibbons and his son Daniel Gibbons, who contributed some of the artwork).
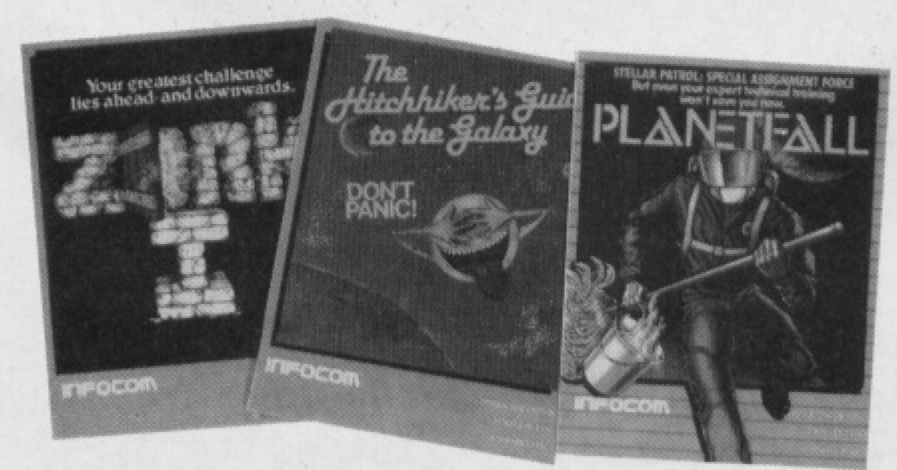




FAMOUS FIVE GO CHEAP

GREAT news for fans of text adventures is the announcement of Virgin Mastertronic's agreement with Activision to relaunch Infocom games at budget prices.
Five games are involved in the deal: **Zork I, Leather Goddesses Of Phobos, The Hitchhikers Guide To The Galaxy, Planetfall**, and **Wishbringer**. All were previously released at £34.99, but will be republished at £7.99 on the Amiga and ST, and £9.99 for the PC (with both 3.5" and 5.25" disks, each with a file containing clues). These classics will be officially relaunched at Computer Entertainment Show in September.

Before its unfortunate demise, American software developer Infocom gained itself a reputation for challenging text games. Last year the company diversified with titles like **Battletech**, based on the popular role-playing game of the same name.



JUST three Infocom wares ready for re-release at a bargain price: Zork I, Planetfall, and The Hitchiker's Guide To The Galaxy.

WHAT'S TICKLING THE ONE TEAM

APART from **Kick Off 2**, interest in which has reached fever pitch (ouch)...

KATI HAMZA
Welltris

GORDON HOUGHTON
PGA Tour Golf

BRIAN NESBITT
The Killing Game Show
Venus

GARY PENN
Ivan 'Ironman' Stewart's Super Off-Road Racer
Paradroid 90,
Welltris

LAURENCE SCOTFORD
Simulcra
Vaxine
Welltris

GARY WHITTA
Operation Stealth
Paradroid 90
Vaxine

SHELF TALKERS

ESSENTIAL software of the last three months, compiled courtesy of The One team...

Corporation
Core Design

Damocles
Novagen

F-19 Stealth Fighter
MicroProse

Flight Of The Intruder
Spectrum HoloByte And Mirrorsoft

Flood
Electronic Arts

Kick Off 2
Anco

Oops Up
Demonware

PGA Tour Golf
Electronic Arts

Plotting
Ocean

Turrican
Rainbow Arts

SHORT 'N' SWEET

ARC DEVELOPMENTS' conversions of Irem's **Dragon Breed** (see Arcades in Issue Twelve) for Activision are nearing completion. And very similar to the coin-op original they look, too...

ACTIVISION'S yet to announce conversion teams for its two recently acquired coin-op licences: SNK's **Beastbusters** and Irem's **R-Type II** (both featured in Arcades in Issue 17).

EXODUS, Driftlands (both revealed in Issue 14), and the vector graphic racer **Total Vision Grand Prix** won't be appearing through Activision after all. In fact it looks like they won't be appearing full stop.

ALTERED BEAST programmer Jeff Gamon's latest conversion is almost complete. The Amiga and ST incarnations of **Atomic RoboKid** features music by Martin Walker, ardent Rupert The Bear fan and programmer of the Commodore 64 classic **Hunter's Moon**. Incidentally, apparently the arcade version was never properly completed before the machine was released – there's a completion sequence and extra levels that were never actually used!

PAUL SHIRLEY'S **Spindizzy II** (see Work In Progress in Issue 20) should be ready in time for November.

GLYN '**Warhead**' Williams' 3D dogfighter **Fokker** (see Warhead review in Issue 18) will be finished in January, but not released before Easter.

MILLENNIUM 2.2 designer-programmers Ian Bird and Jay Reideman are currently putting the finishing touches to the sequel, **Deuteros**. More details next month.

SYSTEM 3'S long-awaited **Tusker** (see Work In Progress in Issue 15) is now out on Amiga and ST for £24.99. You can expect to see **Myth** (also 'WIPed' in Issue 15) in October and **Vendetta** a little earlier in September.

ROGUE PROGRAM

FOLLOWING closely in the footsteps of Judge Dredd comes another 2000AD star on 16-bit – Rogue Trooper.
Manchester United producer Krisalis has snapped up the character licence and is currently beavering away in Rotherham to give the genetically-engineered future trooper a brand new digital existence.

As the last of his kind, Rogue Trooper sets out to find the men who killed his brethren and then to avenge them. Further details should be available soon.



ROGUE TROOPER: soon to make his 16-bit debut and currently enjoying a new lease of life in the pages of 2000AD thanks to Trooper artist-turned-writer Dave Gibbons.

SNAP HAPPY

WITH Teenage Mutant Ninja Turtle power rising in magnitude with every passing day, it seems that aficionados of the characters are going to extreme lengths to acquire associated wares.
London Zoo, in its magazine **Lifewatch**, has warned fans of The Teenage Mutant Ninja Turtles that turtles do not make good pets. They require proper aquaria for a comfortable existence, and tiny baby turtles can soon grow into unmanageably large adults.

Unlike the comic book, film, and computer game heroes, real turtles also have a habit of snapping at unwary fingers (criminal or otherwise). You have been warned...

OOPS!

IF YOU read the Future Sports feature in the previous issue you may have found the transition from page 27 to 28 a little confusing. That's because a line dropped off. So, to make amends, here it is, ready to cut out and stick in the offending hole, so to speak.

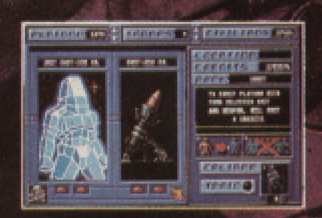
films, games and comics has been less

AN APOLOGY

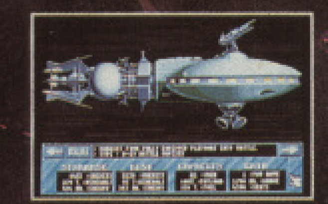
THE FIGHTING TALK feature in Issue 22 contained photographs from the book **The Complete Martial Arts** by Paul Crompton, created and produced by Roxby Productions Ltd and published by Partridge Press, a division of Transworld Publishers Ltd. We wish to acknowledge the use of these photographs from this excellent book (ISBN 1-85225-087-9) which was published in 1989 and is available from all leading bookshops.

SUPREMACY

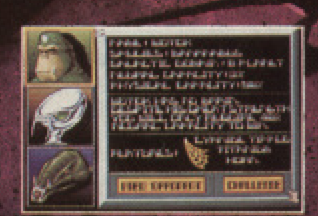
YOUR WILL BE DONE



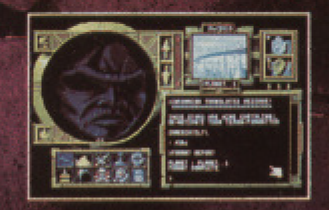
AMIGA • £29.99



ATARI ST • £29.99



AMIGA • £29.99



IBM PC • £34.99

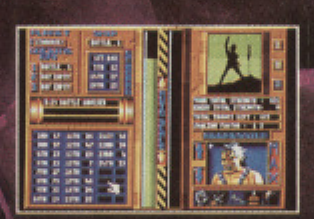




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16 PORTLAND ROAD
LONDON W11 4LA

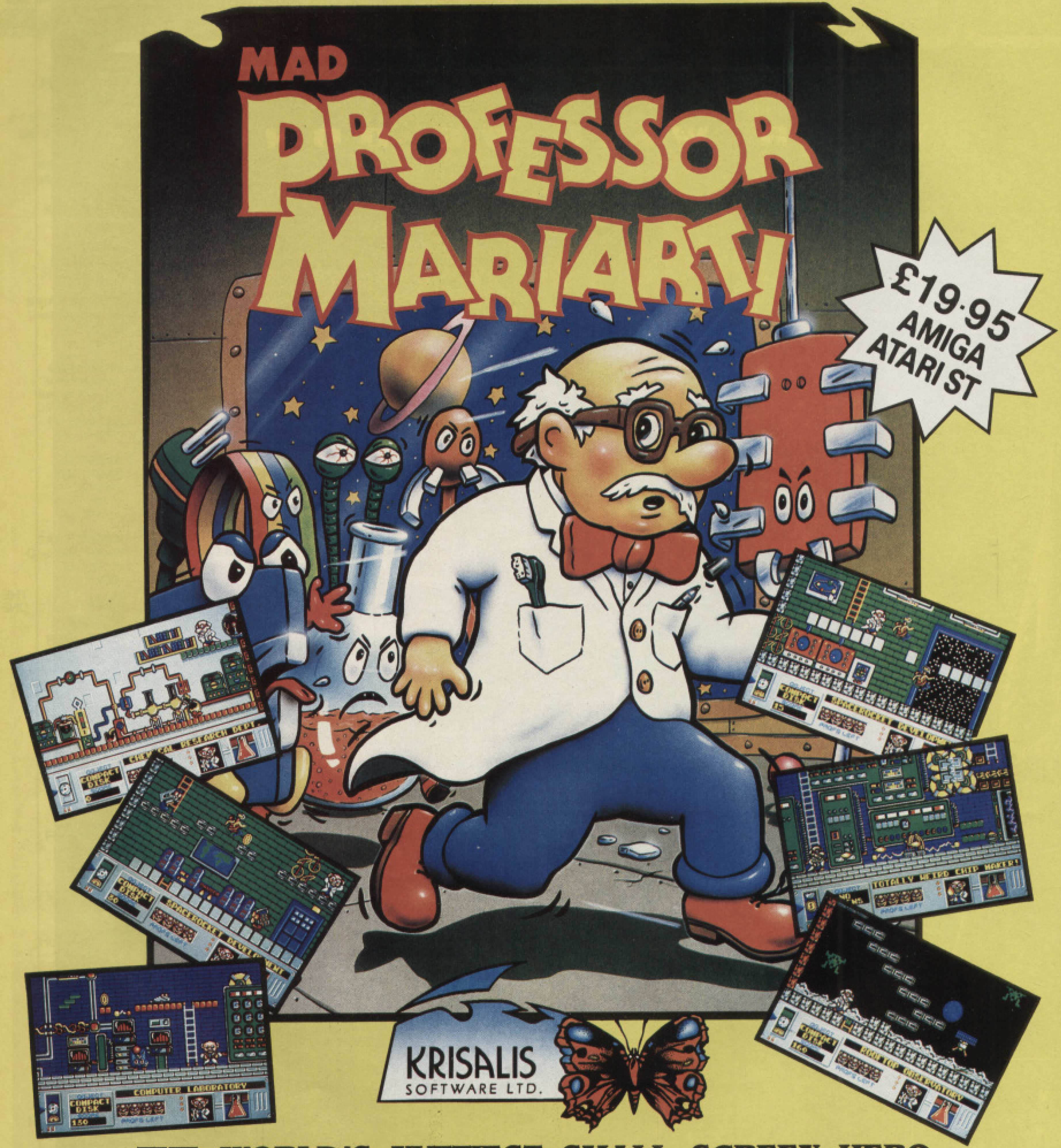


IBM PC • £34.99



ATARI ST • £29.99

INTRODUCING



THE WORLD'S NUTTIEST SMALL SCREEN HERO IN HIS FIRST ARCADE ACTION CLASSIC

When the Professor is instructed to close down his five Laboratorys by The Lord Mayor or face being taken to the local Lunatic Asylum by Docter Headbender, you can see he needs your help. You must guide the Professor through over 100 screens avoiding Mutant Monsters and solving strange puzzles in your quest to save his sanity.

- Close down the chemical research, space rocket development, computer science and biological observation which will lead you to the end level, the mystery Laboratory.
- Use the tool vending machine to buy more powerful weapons with the coins you collect.
- Avoid walking floppy disks, caterpillar micro chips, spinning laboratory flasks, molecular sculptures, walking joysticks..... too many to list.
- By Shaun Hollingworth creator of many hit titles including 'Pac-mania'.

Krisalis Software, Teque House, Masons Yard, Downs Row, Moorgate, Rotherham S60 2HD.

ARTISTIC ENDEAVOURS

WIN! THIS UNIQUE FANTASY ARTWORK

Courtesy Of Mirrorsoft And The One

CHRIS ACHILLEOS has been responsible for some of the finest SF and fantasy illustrations to emerge during the past two decades. As we saw in The One On One interview in the previous issue, one of Chris' latest ventures has been the artwork for three Mirrorsoft releases, namely the innovative two-player 'adventure' **Bloodwych**, and the forthcoming **Battlemaster** and **Riders Of Rohan**.

Battlemaster is the latest from renowned wargame developer PSS. Playing the part of an Orcish, Dwarven, Elven, or Human commander you lead your troops into battle across a huge war-torn land.

Riders Of Rohan on the other hand is based on J R R Tolkien's cult fantasy trilogy **Lord Of The Rings**. This also promises to be a Role Playing event not to be missed.

To celebrate the release of this Achilleos-'coated' pair, Mirrorsoft's keen to give away a very special package – a copy of Battlemaster, a framed poster of the Battlemaster artwork (signed by Chris Achilleos), and a signed copy of Chris Achilleos' latest book. Plus! The original working drawings for Bloodwych (ST Winner) or the original working drawings for Riders Of Rohan (Amiga Winner). Now that can't be bad. There are also 20 runner-up prizes of a copy of Battlemaster.

All you have to do to stand a chance of winning this unique first prize is this: correctly answer the following three questions then send your completed entry to: ARTISTIC ENDEAVOURS, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU – to arrive no later than the 28th of September 1990. First correct entry out of the bag after the closing date wins its sender the aforementioned package. The next 20 correct answers drawn win a copy of Battlemaster.

THE QUESTIONS

1) What innovative feature makes Bloodwych such a special 'adventure'?

2) How many different races of commander feature in Battlemaster?

3) Which author's work was the inspiration for Riders Of Rohan?

1 ....

2 ....

3 ....

NAME ....

ADDRESS ....

....

....

POSTCODE ....

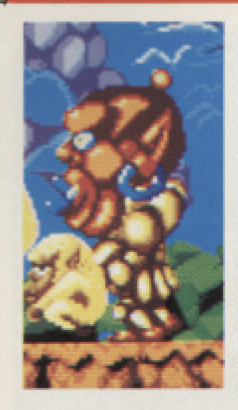
I OWN AN
ATARI ST ☐ **AMIGA** ☐
(TICK ONE)

THE SMALLPRINT

The Editor's decision is final, and no correspondence will be entered into. Employees of EMAP Images, Mirrorsoft and any subsidiary companies are not eligible for entry.







Perrier isn't the only effervescent water to come from France. There's an expanding Ocean across the Channel, and it's flowing our way. Brian Nesbitt took the plunge.

FRENCH BRED

OCEAN France made its first splash towards the end of 1988 with its conversions of **Operation Wolf**. The company went on to produce the conversions of Data East's **Dragon Ninja**, the volleyball simulation **Beach Volley**, the Amiga conversion of Jaleco's **Cabal**, the hack 'n' slash hijinx of **Ivanhoe**, and more recently the conversions of Taito's puzzler **Plotting** (see Review in Issue 23 and, of course, the cover disk). And there's plenty more to come, including conversions of lesser known coin-operated wares such as **Pang** and **Toki**.

The French 'pool' was formed in July of 1988 by former professor, Marc Djan. The ardent games player was also responsible for the launch of Generation 4 magazine (for Atari ST and Amiga) a year earlier, and, still teaching, he went on to form software publisher Satory in December 1987 (Satory, you may remember, was responsible for the 'football simulation' **Hotball** – reviewed in Issue Four – it was also involved with the conversions of Operation Wolf and **Guerilla War**... which never made it). In July 1988 Marc had the chance of setting up Delphine Software or the French arm of Ocean. With the work on Operation Wolf in hand, Marc chose the latter. And the rest, as they cliche, is history.

Marc's still an avid games player – to the extent that the team now only converts games it enjoys playing. Marc informs Ocean head honcho David Ward that the team is interested and if the licence is available, it's acquired and the conversions are produced. Marc's also a big fan of SNK's Neo Geo console but he doesn't see Ocean France committing itself: "It takes too many people, too long to produce games for that."

Marc's ultimate objective would be to use all of the team's knowledge and skills acquired during process of conversion to produce the company's own coin-operated arcade games and obviously conversions.

HANKY PANG-KY

MITCHELL'S Pang currently enjoys cult status worldwide, probably because it's one of those simplistic but immensely addictive games – a sort of cross between **BreakOut** and **Asteroids**. And if this all sounds familiar that's probably because you read the review of Demonware's **Oops Up** (which bears some similarity to Pang) in the previous issue.

Ocean France's 16-bit conversions of Pang are in the capable hands of ST programmer Alain Boisrame (whose debut was the ST version of Plotting), Amiga programmer Pierre Adane (who started writing a 'tribute' to Psygnosis' **Shadow Of The Beast** but stopped in favour of Pang, which marks his debut), artist Thierry Levastre (who's achievements include Cabal, the backgrounds for Ivanhoe, and some work on Plotting), and Pierre Eric Loriaux – musician, occasional graphic artist and Amiga programmer.

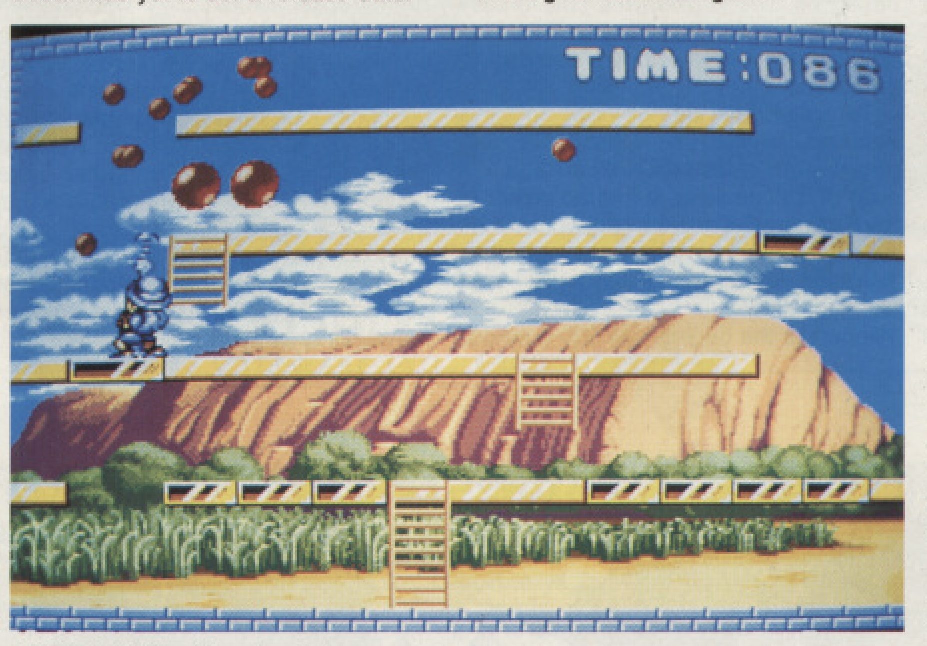
Multi-talented Loriaux started at Ocean France as a graphic artist, working on Cabal and Beach Volley. However his musical bent shone through and he was soon producing sounds and tunes for Ivanhoe, Cabal and Plotting (the Amiga version of which he programmed). "His father was Number One on the flute in France. His mother is a music teacher. All his life he has music," Marc explains.

Loriaux recently finished work on the Pang music (17 different tunes) and its handful of spot effects. He makes a tape of the original's music and listens to it before reconstructing them on **Soundtracker**.

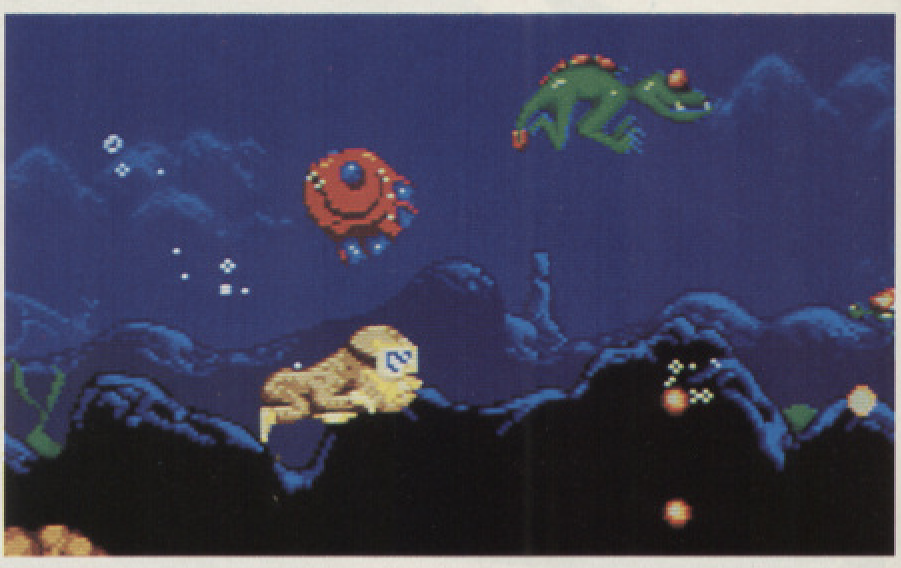
"We don't have a lot of room for sound so we use only eight different sounds – different instruments – for the music," Djan reveals. "We use three voices for the music and the other for sound. It takes time to find the good instruments and about three weeks to make the music. He had about 25K for all the sound. The sound effects are not digitised. We make our own sounds that are similar. Each sound takes about 100 bytes."

He continues: "We think the future of the sound on the Amiga is not sampling. If you want to make big games on the Amiga with a lot of things you need to use less memory for sound. That's why in Pang you will hear no sampled sound but all sound from the Amiga. For Toki the music will be done the same. We try to make sound on a synthesiser instead."

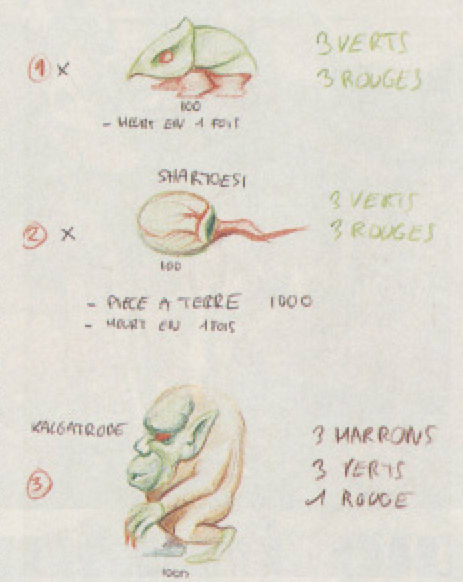
Both ST and Amiga conversions of Pang will be complete by the time you read this. Ocean has yet to set a release date.



ARMED initially with a simple 'harpoon', the idea is to completely destroy the bouncing balloons. Shooting the bigger balloons splits them into smaller pieces – a la Asteroids. Useful equipment is occasionally released by burst balloons and includes dynamite (which splits every balloon into its smallest possible size), a shield which protects you for a few hits, extra time, and alternative weapons such as a double harpoon, shotgun and a sticky harpoon. Added spice is provided on later levels by the addition of platform and ladder arrangements.



SOME stages feature underwater sections. As testimony to Ocean France's desire to improve on the coin-op's graphics, these sections feature (on the Amiga) parallax scrolling backgrounds not seen in the original Toki. Creatures encountered here include sharks and ink-squirting squids.



EVEN though the arcade original's graphics are to hand, Philippe and Lionel Dessoly sketch out all the sprites and backdrops for Toki. This makes life easier when it comes to placing characters in the correct places on each level and also show the route for when it comes to sticking the screens together.

MONKEY BUSINESS

An evil wizard has stolen your girl. Getting her back won't be easy, as there are six, multi-directional scrolling stages to negotiate. Each stage is a 'maze' of platforms and 'ladders' and is occupied by a host of weird creatures. Worse still, in a parting gesture the wizard turned you into a monkey. At least your jumping and climbing abilities are improved, along with your spitting skills...

Yes, this monkey gobs. And there are plenty of pick-ups to help. Apart from being able to beef up his pucker projectiles Toki finds shoes to make him jump higher and a crash helmet which allows him to hit things with his bonce.

The many characters patrolling the levels are all weird – but not half as odd as some of the end-of-level Bosses, including a long-legged monster that throws up the letters of the word BURP!

The Amiga and ST versions of Toki are being programmed by Amiga coder Michel Janicky in conjunction with ST coder Jean Charles Meyrignac (who's first 16-bit project was applying the finishing touches to Ivanhoe). The visual translation comes courtesy of brothers Philippe and Lionel Dessoly. The duo now know the game inside-out as they had to play it, pause it and then draw each frame on ST **Art Studio**. The Amiga graphics are simply converted from here, in 32 colours instead of 16.

"We try to do better graphics than the coin-op," Marc explains. "In the coin-op you don't need to have very good graphics because people don't look too close when they play and it's also every time on a big screen. With the conversions you need to have better graphics because you play a long time and can see more and it's usually on a small screen."

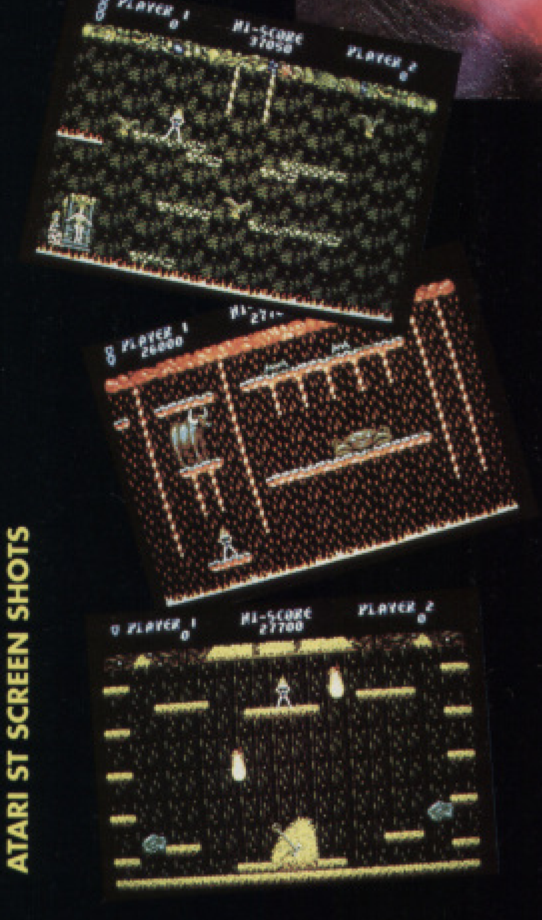
"Very few games have been released with 32 colours on Amiga. More are 16 colours. We try to do 32 colours for all our games now. The future of the Amiga game should be 32 colours."

The boys have managed to cram almost everything into the Amiga version, including the attract and end sequences and the parallax scroll. The ST incarnation lacks the parallax, but it's not really noticeable as it's all so smooth. After seven months of hard graft the conversions of Toki should be complete by the end of October. Ocean has yet to set prices or release dates.

YOLANDA

by Steve Bak

THE ULTIMATE CHALLENGE



Attention game freaks! So you think you rate as a good games player? *Well think again!* You're nowhere until you try **Yolanda** *The fastest and most difficult platform game ever.*

You take the part of **Yolanda**, offspring of the mighty *Hercules* himself, cursed by the death goddess *Hera* to be shunned by all mankind. Your only hope of lifting the curse is to re-enact the *twelve tasks of Hercules* - and that's going to take all the speed, strength and reflexes it's possible for a mortal to summon.

You'll get the chance to get up to speed in the specially designed *trainer level*, then it's straight down to some of the fastest platform action you are ever likely to experience.

- Over fifty levels of unrelenting *fast action*.
- Unique trainer level for beginners.
- Random level selection - you'll have to stay on your toes.
- *Joy-stick twitching gameplay* that'll keep you coming back for more.
- Game design by the legendary **Steve Bak.**
- Available from the end of July 1990 for the Atari ST and the Commodore Amiga. Price £19.99

Light years ahead



MILLENNIUM

Millennium, Chancery House
107 St Pauls Road, London N1 2NA

PROJECT
Shock Wave

PUBLISHER
Digital Magic Software

AUTHOR
Jon Law (Graphics And Co-Design)
Lance Abson (Programming And Co-Design)

INITIATED
December 89

RELEASE

AMIGA
September

ATARI ST
TBA

IBM PC AND COMPATIBLES
TBA



A SELECTION of Jon's sprites from the Mining Sector, including some relevant pieces of scenery and unsavoury aliens. Everything, of course, is drawn at full size and won't be shrunk down until they are put into the program.



Shockproof Gary Whitta raises the dust cover on Digital Magic's latest offering.

KILL EVERYTHING! Kill them quickly and kill them good. Preferably before they kill you. Paranoid aliens from another dimension are attacking the Earth, hoping to suck the planet's natural resources dry. And only you can stop them by force-feeding them electric death before it's too late. That, basically, is **Shock Wave** in a nutshell – a shoot 'em up courtesy of freelance programmer Lance Abson and Digital Magic's own Jon Law.

"Actually there's no set scenario as yet," Jon explains. "We haven't decided whether the things you're fighting off will be aliens from another planet, or an enemy military force from somewhere else on the same planet. We'll work that out later."

While Shock Wave may look like a slice of mindless shoot 'em up action, it is in fact a cleverly conceived strategy game – coupled with a slice of mindless shoot 'em up action. Jon elaborates: "There are these aliens attacking your home area, coming in from all directions and working their way towards a central point – which you must protect at all costs. Your job is to wipe them all out before they cause too much damage."

But, like life itself, it's not nearly as simple as it sounds. "Your territory is split into four sectors – the mountains, where Ore is mined, the Sea, where oil is produced, the Forest, where you keep your armoury, and the Desert, which houses the factories. Each sector plays an important part in your war effort. The Oil Rigs in the Sea, for example, produce the fuel for your craft, while the Factories produce the various weapons. The most important aspect is the Mining – the Ore you sell produces money which you use to finance all the rest of the sectors."

So how does the strategy develop? "Basically what happens is, the aliens come in and attack the sectors, and the more they overrun a particular sector, the less productive it is. If your factory sector is 90 per cent overrun, you're only going to get 10 per cent of its maximum output – in practical terms that means they won't produce weapons as quickly. The same applies to all the sectors – if the Sea gets overrun, you can run out of fuel, and losing the mine fields could lead to you running out of money. That's why it's important to keep the aliens at bay."

One of the biggest headaches that Jon has experienced during Shock Wave's development is the production of the graphics – they are entirely his responsibility. Fortunately though, having worked on DMS' last offering **Drivin' Force**, he's no stranger to creating 3D sprites. "I draw one sprite, or tile, at maximum size, then give it to Lance who has it recalculated at 40 different sizes. The biggest problem is drawing a sprite that won't look messy when it's redrawn at a smaller size. For example, if you have a sprite with lots of vertical lines in it, they get lost as it gets smaller. It's a creative problem too – I've produced 24 aliens for Shock Wave, and it's very difficult to keep coming up with new ideas for aliens and objects."

Both Jon and Lance have been working



ALL YOUR effort comes down to this – dealing death high above the ground. Your sophisticated heads-up display allows you to control any two weapons at a time. And you need them too, as when the aliens attack, they attack in force.



THE ALL-IMPORTANT sector map shows the four areas – Mining, Factory, Oil and Armoury. The latter sector produces foot soldiers that can be bought and sent into a sector to slow down the enemy onslaught. The three areas in each sector represent the length of a mission – long, medium or short. The longer the mission, the more damage you can do to the enemy, but you also expend more fuel and run a bigger risk of getting killed.



you could go on to another. When you complete all four, you'll have won the game."

Whatever happens, the duo certainly won't be using the digitised footage from **Star Wars**' famous trench battle as they originally intended. "Not only couldn't we use it for reasons of copyright, but we also found that when we tried to run it in the game, the speed of the movement in the trench was not the same as the movement pattern for the sprites, so we had to drop it."





ALL TOOLED UP

BEFORE you embark on a mission it's worth paying a visit to the Armoury to tool up your craft. There's a formidable array of death-dealing gear on offer (providing you look after your weapon-producing factories) – your choice could make the difference between life and death.

"There are five basic types of weaponry, each with its own rack," Jon reveals. "First there are Lasers – you start off with a basic Twin Laser, and that's upgradable to a Triple and Quadruple model. There's also a selection of Cannons and Missiles, and Rockets that range from the standard model to the Shock Wave itself – it literally shakes all the aliens to pieces."

"Finally you've got the Bombs – basic Skimmer Bombs that go along the ground, Smart Bombs and finally – the hardest of them all – the Nuclear Warhead. When you drop the Nuke it destroys every alien in the entire sector. Unfortunately it also wipes out all your installations there."



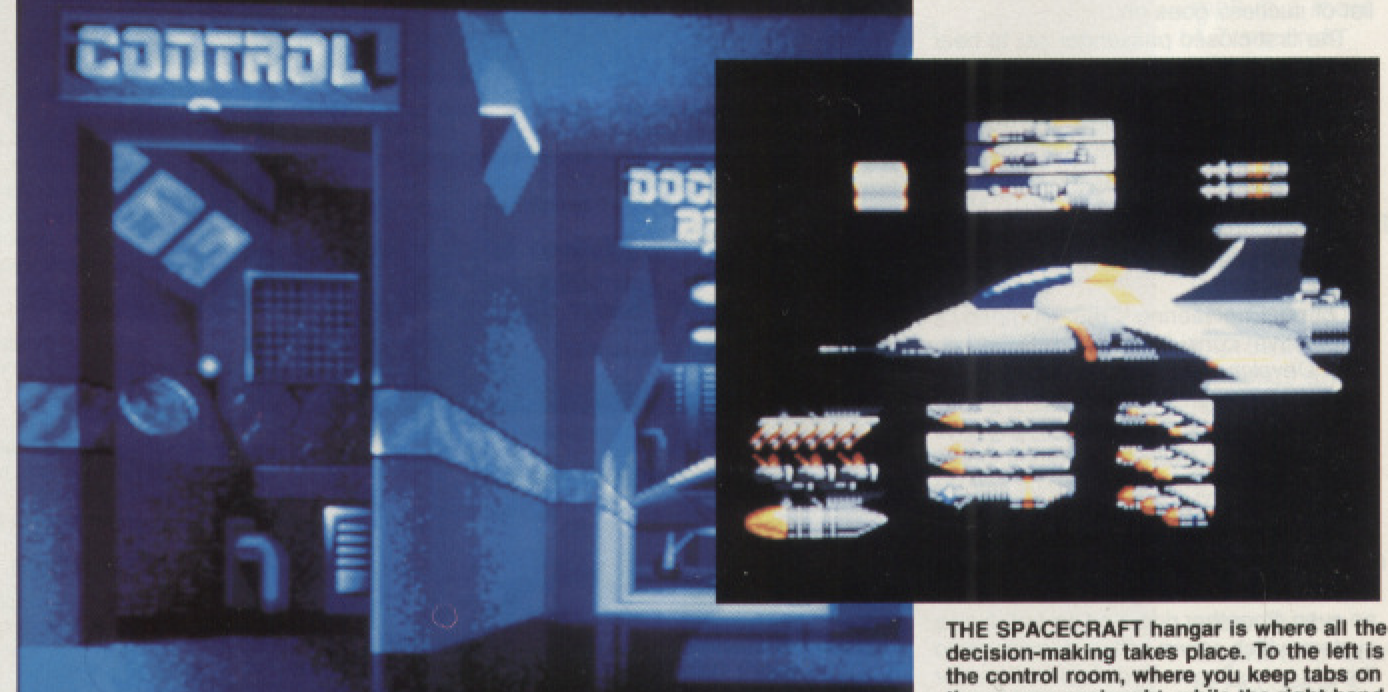
ALL DRESSED up with nothing to do – yet. A formula still has to be decided for the trench sequence. Unfortunately the digitised Star Wars scene that inspired it had to be dropped for technical reasons. Well, and there's the fact that 20th Century Fox would have come down like a ton of bricks on Digital Magic.

on Shock Wave since the start of the year and now at last it looks as though they are almost finished. "We still need to decide on and add the sound, and there are a few gameplay tweaks to make. And then there's this trench business to sort out..."

TRENCH WARFARE

APART from the strategy element and alien blasting, there are some bonus points (and fun) to be had in this short trench-based race sequence. The only problem is, no-one knows what it's there for yet! "There's still some dispute over what exactly is going to happen in the trench," says Jon. Lance wants it to work on a semi-randomised 'secret mission' basis, where you're called up from time to time to play out this sequence where you can earn extra points."

"I think it should work like this though: each of the four sectors has a mothership that's constantly pumping out the alien invaders. When you reach the outside of the sector on a long-range mission, you'd fire off your nuclear warhead – if you're armed with one – and the sequence would have you piloting the missile down the trench avoiding catwalks and pillars, towards the mothership at the end. If you succeeded, the sector would be clear and



THE SPACECRAFT hangar is where all the decision-making takes place. To the left is the control room, where you keep tabs on the enemy onslaught, while the right-hand side houses the armoury. Directly ahead is your ship – and some serious shoot 'em up action.

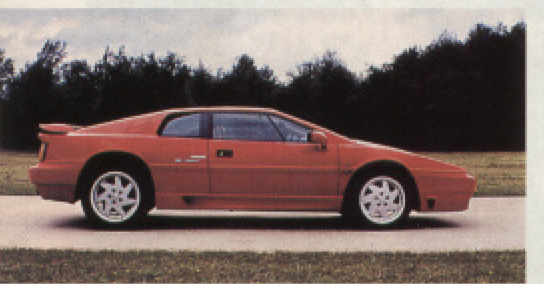
THE LOTUS POSITION

Over 40 years since it was founded, Britain's biggest sports car manufacturer is still beating the world. Brian Nesbitt gets into top gear with Lotus, and takes a spin in Gremlin's officially-licensed racer.

HANDLING, Performance & Style

That's the philosophy of Lotus Cars Limited. And when it comes to manufacturing luxury cars, the company sticks rigidly to that order of criteria – the driver's enjoyment of the car is of paramount importance.

The driving force behind Lotus was car builder and racer Anthony Colin Bruce Chapman. Widely regarded as an innovator in the field of racing car design and engineering, Chapman founded Lotus in 1948. But who would have thought that a small workshop in North London could build such success worldwide...



Chapman's cars excelled in their class in the 24 hour race at Le Mans, came first in the 1959 Le Mans 1500cc category, had their first ever Grand Prix wins in 1960 and 1961 at Monaco and won the German Grand Prix with Sterling Moss in 1961. By the mid '60s the company even had a prestigious Indianapolis 500 victory under its belt! Lotus drivers have 79 World Championship victories, won the World Drivers' title six times and the World Manufacturers' Award seven times. The list of success goes on...

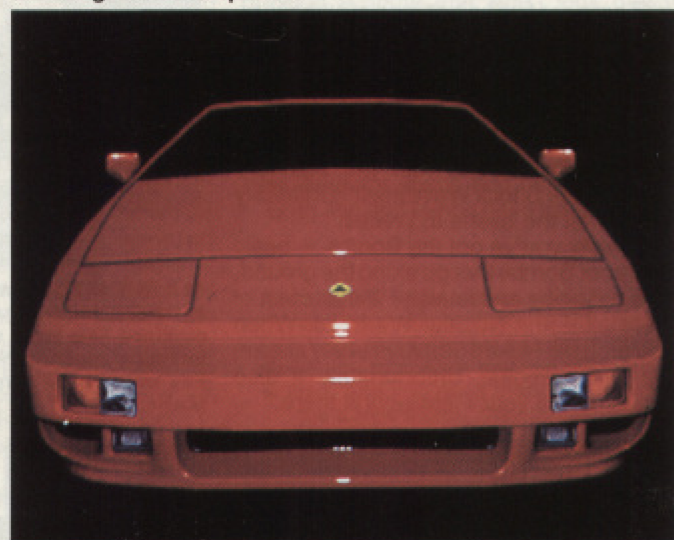
The first closed passenger car to bear the Lotus badge was the Elite. It appeared in 1957 and is still thought of as one of the most beautiful cars ever built. The recently restyled Elan made its debut in 1962, the Europa appeared in 1966, the Elan +2 in '68, and the Elan Sprint in 1970. More recently drivers have enjoyed the delights of the four seater Excel and of course the Esprit.

Lotus Engineering, the company's automotive consultancy and Research And Development arm, is working on around 150 projects for approximately 80 individual clients. This aspect of Lotus comprises nine main engineering areas responsible for improving engine performance, vehicle handling and aerodynamics, and vehicle electronics.

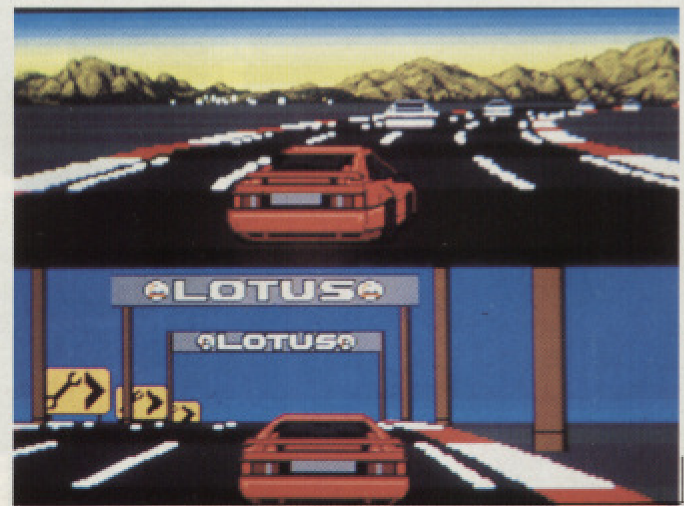
Lotus Engineering's most recent innovations are its Active Suspension for an even smoother ride, and an Anti-Noise system which, when active, allows you to drive in near silence. If you feel the need for speed, you can switch the system into reverse and make even a Mini sound like a drag racer – but only on the inside!



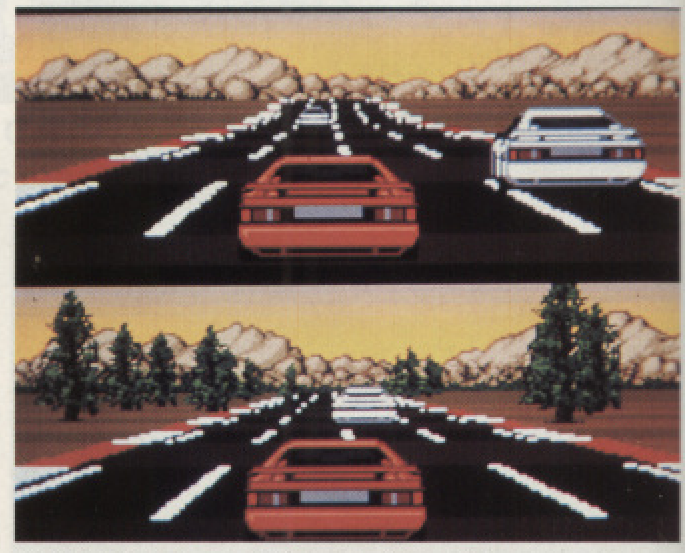
LOTUS' distinctive insignia comprises the initials of the company's founder – Anthony Colin Bruce Chapman. This computerised version comes from the Lotus Esprit Turbo Challenge attract sequence.



ANDREW Morris' near-photographic rendition of the Lotus Esprit Turbo.



IN LOTUS Esprit Turbo Challenge your objective is to qualify for the prestigious Lotus Licence. This means winning the championship on the hardest level by scoring the most points. You can then send a form to Gremlin in exchange for a special certificate.



GREMLIN'S Lotus Esprit Turbo Challenge. The split-screen display allows two players to race head to head over 32 different tracks.



PIT STOPS are essential on the harder levels, where the tracks are longer and more arduous. Leave it too late to stop and you may end up having to push the Esprit round the track!

TECHNICAL SPECIFICATION

ENGINE

Mid-Mounted Lotus 2.2 Litre (910S) Aluminium Alloy 16 Valve Chargecooled
Water Cooled TB03 Turbocharger With Internal Wastegate
Multi-Point Fuel Injection System With Electronic Ignition
Maximum Power: 264 bhp (197 kW) at 6500 rpm (DIN)
Maximum Torque: 261 lb ft (354 Nm) at 3900 rpm (DIN)
0-60 mph: 4.7 Seconds (0-100 km/h: 5.0 Seconds)
0-100 mph: 11.9 Seconds (0-160 km/h: 11.8 Seconds)

TRANSMISSION

Five-Speed All Synchromesh Transaxle With Hydraulically Operated Clutch Driving Rear Wheels

CHASSIS/BODY

Rigid Steel Zinc-Coated Backbone Chassis
Fitted Aerodynamic Impact Resistant Composite Bodywork Providing Seating For Two
Guaranteed Against Corrosion For Eight Years

FRONT SUSPENSION

Independent By Upper And Lower Wishbones, With Anti-Roll Bar, Coil Springs And Telescopic Shock Absorbers

REAR SUSPENSION

Independent By Upper And Lower Traverse Links, With Radius Arms, Coil Springs And Telescopic Shock Absorbers
Aluminium Hub Carriers

LICENCE TO THRILL

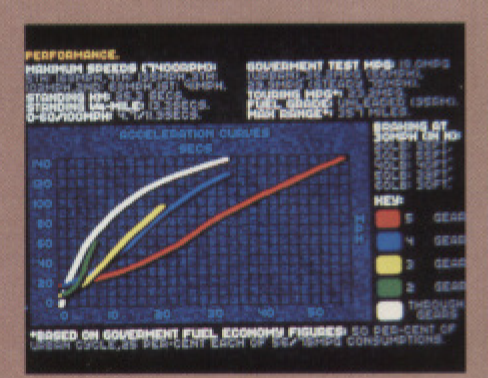
THE EXCLUSIVE world rights to use Lotus cars and the distinctive insignia was recently acquired by Gremlin. The result is a split-screen, one or two player racer starring the Lotus Esprit Turbo SE. **Lotus Esprit Turbo Challenge** is currently being put together by Magnetic Fields, the team behind Gremlin's previous racer **Super Cars** (see Review in Issue 17).

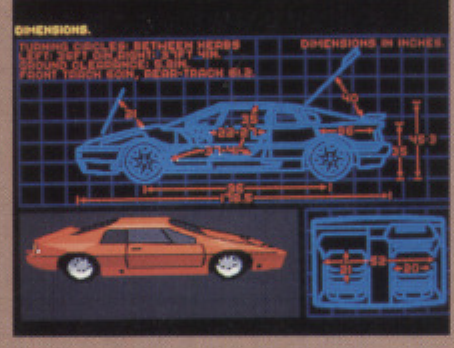
The Llandudno-based development unit comprises artist and designer Andrew Morris and veteran 8-bit programmer and designer Shaun Southern. Work began on Lotus shortly after Super Cars' completion, and Shaun's currently exploring the possibility of making Lotus null-modem compatible, so two machines could be linked for greater head-to-head fun.

Lotus Esprit Turbo Challenge is due for release in late September at a price of £24.99 on the Amiga, Atari ST and PC and compatibles. It will be previewed extensively at the EMAP Computer Entertainment Show earlier in the same month, with a real live Lotus Esprit Turbo on show. You can play the game but you won't be able to drive the real thing though...

THE LOTUS ESPRIT

THE LOTUS Esprit Turbo SE is Lotus' fastest ever production car and represents the top of the three-car Esprit range. The SE's capable of 0-60 mph in a mere 4.7 seconds and has a maximum speed of 167 mph. More impressive still is the fact that it runs on unleaded fuel. The Esprit's impressive statistics and high reputation have led to it appearing in computer games twice before – first in Durell's 8-bit racer **Turbo Esprit** and later in Accolade's **Test Drive**, as one of the 'World's Five Most Exotic Sports Cars'.



A WEALTH of technical information regarding the Esprit Turbo's performance is provided on-screen, allowing you to get to know your car inside out before you race.

BRAKES

Hydraulic Dual Circuit With Vacuum Servo
10.2" (259 mm) Diameter Ventilated Front Discs
10.8" (274 mm) Diameter Solid Rear Discs

WHEELS

Front: 7J Alloy Fitted Goodyear Eagle 215/50 ZR 15 Steel Braced High Speed Tyres
Rear: 8.5J Alloy Fitted Goodyear Eagle 245/50 ZR 16 Steel Braced High Speed Tyres

FUEL CONSUMPTION

MANUAL	IMPERIAL MPG	METRIC l/100 km
Urban	18.0	4.7
56 mph	36.2	9.5
75 mph	29.9	7.8

Fuel Tank Capacity: 16.0 Gallons (73 Litres)
Fuel Requirement: 95 RON Minimum Octane Unleaded

STANDARD EQUIPMENT

Includes...

'Glassback' Tailgate And Aerodynamic Rear Wing
Tilt/Removable Glass Sunroof
Air Conditioning
Electric Windows
Central Door Locking
Electrically Adjustable Heated Door Mirrors
Three Phase Ice Warning System
Front Foglamps
'SE' Full Leather Interior With Polished Burr Elm Instrument Panel



A WEB OF INTRICATE POSSIBILITIES - BUT FAIR PLAY ISN'T ONE OF THEM

MASTERS OF STRATEGY

A WEB OF INTRICATE POSSIBILITIES - BUT FAIR PLAY ISN'T ONE OF THEM

BETRAYAL



The West Marches is a corrupt land ruled by immoral leaders. You are one of four Knights with a lust for power. And in the pursuit of power, the end justifies the means.





The bloodiest battles yield the greatest spoils. Strategically extend your domain, reduce your rivals' resources, and tighten your stranglehold on the peasants of the land.

The towns provide your power base. Manage them successfully, and harvest the wealth needed to buy, bribe and fight for ultimate power.

Betrayal involves a long, hard, ruthless struggle, starting with the economic management of your towns and cultivation of your lands, culminating in the honing of your military strategy and execution of political subterfuge.



Develop a mastery of political subterfuge, gaining places for your Courtiers at the palaces of the King and Bishop, ready for the coup which will make you the master of Betrayal.

BETRAYAL
A HELL OF A GOD GAME

A new barrel of fine Welsh ale had just been broached. The royal palace's smoky dining hall resounded to cheery voices. To one side of the top table a harpist and a minstrel were struggling to be heard above the commotion caused by two dogs snarling over a bone in a corner.

Eating slowly, I leant forward to catch the breathless whisper of a rival knight.

'They came in at a run, baying like wolves. Four wild-eyed barbarians ready to cut, gouge, pulverise and kill anything that moved.'

That news was indeed music to my ears. My forces' attack on his wealthiest town had met with success. Financially weakened, militarily broken, and politically bankrupt, he could no longer hold influence at Court.

So long as no evidence of my wrong doing remained. So long as the Gods blessed the crops of my harvest. So long as the rumours of the capture of my brother were true. The throne was mine.

I've cheated, lied, spied and slaughtered. The fruits of Betrayal are mine.



PARADROID 90
Graftgold And Hewson

AMIGA

PRICE	£24.99
OUT	September
GRAPHICS	84%
SOUND	88%
PLAYABILITY	96%
VALUE	96%

OVERALL 95%

ATARI ST

PRICE	£24.99
OUT	September

IBM PC AND COMPATIBLES
TBA

ROBOTIC RULES

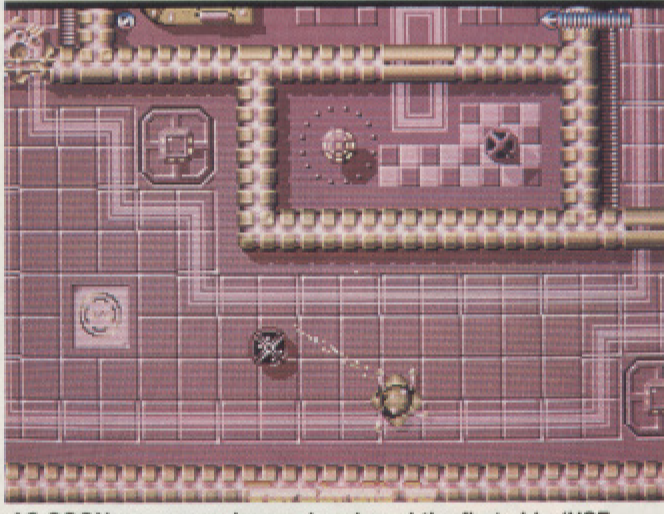
In the 1940s respected science fiction author Isaac Asimov defined the Three Laws Of Robotics – a standard by which all future robots would be judged. The Laws are as follows (Paradroid 90 robots take note!)...

ONE
A robot may not injure a human being, or, through inaction allow a human being to come to harm.

TWO
A robot must obey the orders given it by human beings, except where such orders would conflict with the First Law.

THREE
A robot must protect its own existence as long as such protection does not conflict with the First or Second Law.

Paradroid 90



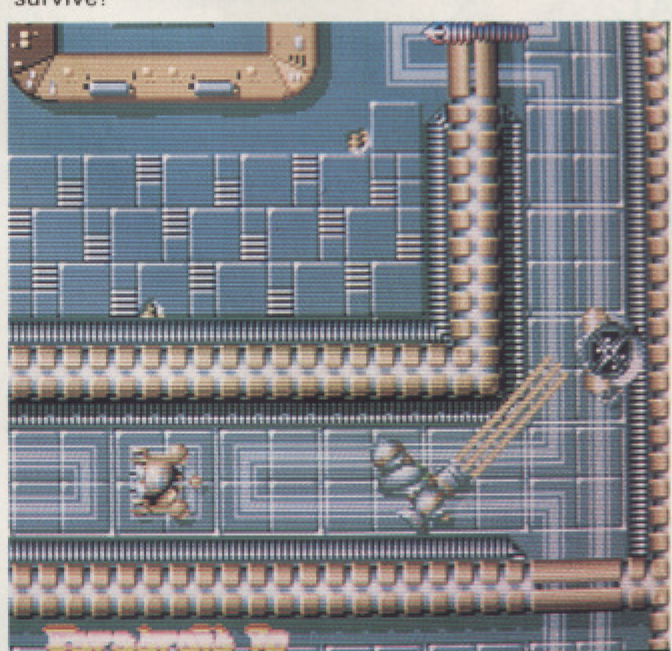
AS SOON as you are beamed on board the first ship (USF Vigilant) at a randomly selected Transmat Point, the ship's security system detects your presence, the alarms go wild and almost every droid on the ship comes looking for you. Fortunately you are likely to be beamed onto a deck where the adversaries are fairly mellow, giving you time to get your bearings before the mission proper begins. Don't get too complacent though – you never know what's waiting around the next corner!

One of the greatest shoot 'em ups of all time is back. And how! Gary Whitta's left to his own devices...

IT'S 2390 and disaster has struck an five-strong fleet of Space Freighters transporting an army of Battle Droids across the Galaxy. While navigating an uncharted asteroid field, the robots on board each ship have gone haywire and wiped out most of the human crews. Now, with the only survivors of the attack trapped, the ships are drifting off course and straight into enemy space!

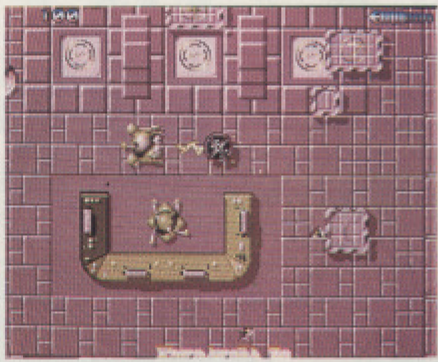
The only way that any remaining crew members can be rescued and the fleet saved from alien oblivion is to wipe out the rogue robots still patrolling the ships and turn the fleet around. Taking command of a revolutionary new robot known as the Influence Device, it's your job to clear the decks of psychotic droids and make space a safe place once more.

And so the scene is set for **Paradroid 90**, the enhanced 16-bit version of Andrew Braybrook's five-year-old Commodore 64 classic. The graphics, sound and gameplay may all have been enhanced, but the basic theme remains the same – kill everything, clear all the ships, and above all survive!

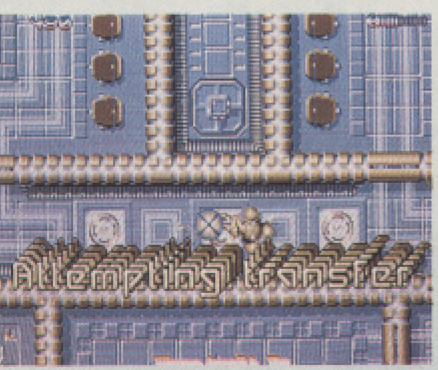


FOURTEEN types of hostile droid patrol the ship. They range from menial Cleaning and Messenger Droids right up to the awesome Battle Droids that come armed with lethal weaponry. Each droid is identified by a three-figure serial number. The first digit indicates class – any seven-series droid for example is a Battle Droid, while any eight-series robot works in Security. As a general rule, the higher the number, the nastier the droid.

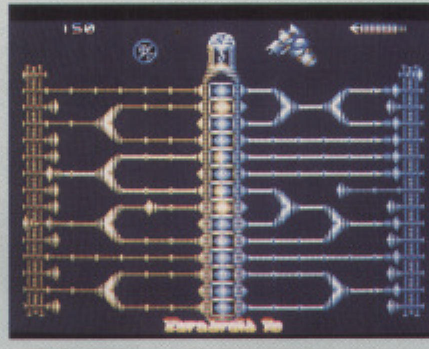
STICK-ON TRANSFERS



THE PROCESS of taking over superior droids should be attempted in well-planned stages. The more powerful the droid, the more energy pulsars it carries in the Transfer Game, making it more difficult to beat. That's not to say it's impossible to make huge jumps up the ranks – you just need a lot of skill or luck.



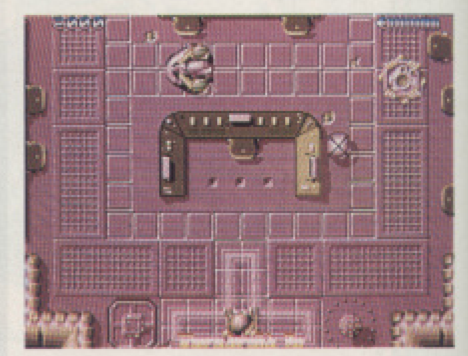
THE 001 Influence Device may be small, slow and weak, but it does have one remarkable skill – it clamps on to and seizes control of other droids! A spark of energy appears to let you know that you have entered Transfer Mode. Ramming into the target droid allows you to attempt to seize control of its circuits in the Transfer Game...



TO CLAIM control of a droid you have to burn out his circuits and replace them with your own. A column of 14 coloured lights represents the target droid's brain. The idea is to turn as many lights as possible to your colour by firing pulses of energy into them via a randomly generated series of connecting wires. Understandably, your opponent battles to keep control by unleashing its own pulses. An added element of strategy is provided with split wires, dead ends, colour changes, and continual pulses. If you manage to change more than half the lights to your colour, the droid is yours to command. If the target droid wins, the transfer is not only rejected, but you lose the droid you control at the time. A Deadlock (ie: both parties have an equal number of colours) means attempting to transfer again through a new arrangement.

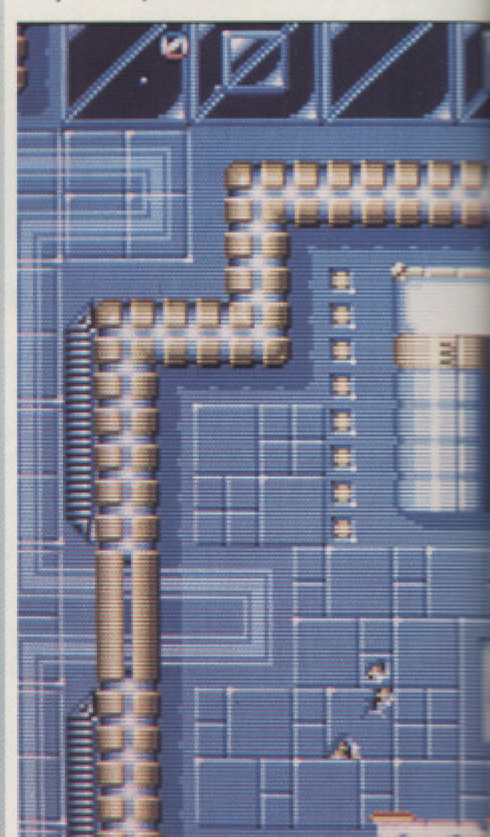
90

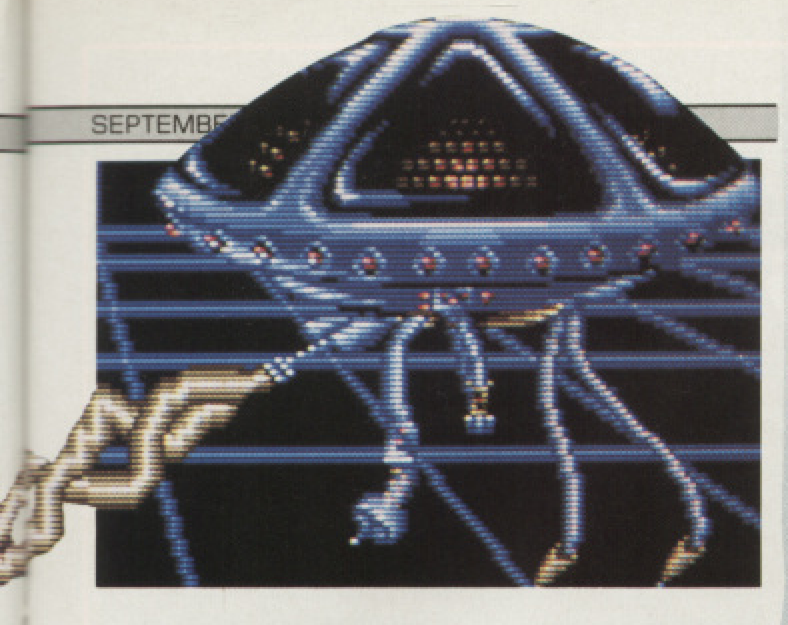


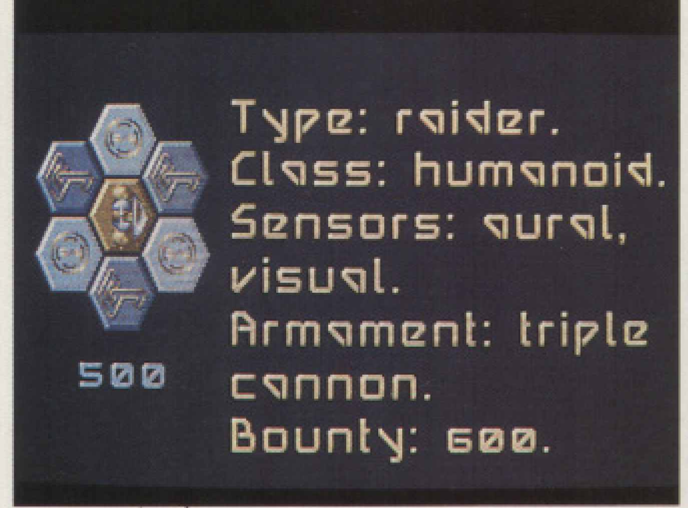


THE DROIDS differ greatly in strength and performance – even some of the toughest Security Droids have exploitable weaknesses. A few, in particular the more heavily-armed and armoured robots, are very slow and easily outrun, while others don't see very well, making it easy to attack from behind. But it's the differences in weaponry that's most notable. They range from simple 'peashooters' to awesome cannons – and all with different ranges. Some guns shoot right across the screen, over obstacles, while others can only hit anything in their immediate vicinity. The 999 Command Cyborg is equipped with radar so he can aim and fire without even being able to see the target!

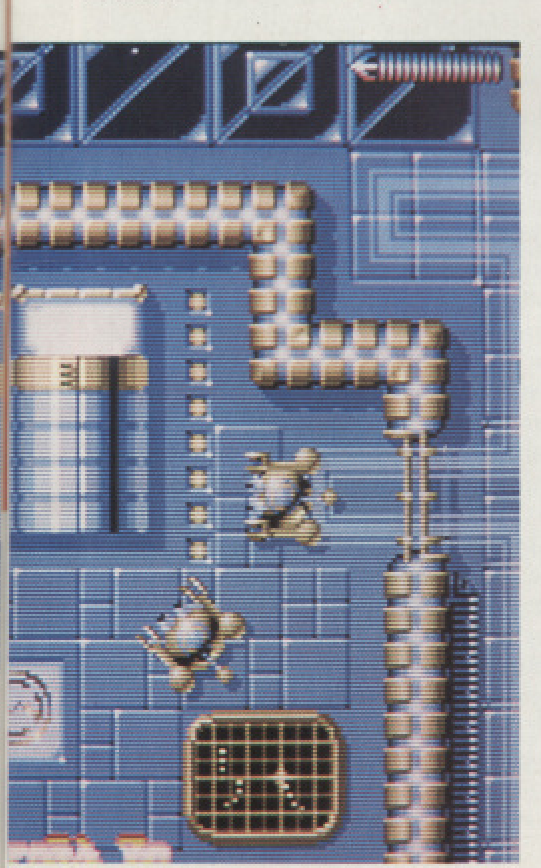
IT'S TEMPTING to take out the weakest droids first, but it's not the best policy. Getting knocked back down to a 001 Influence Device with no menial droids to transfer to makes it difficult to work your way back up the ranks.

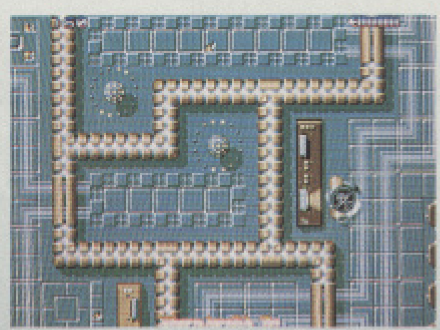


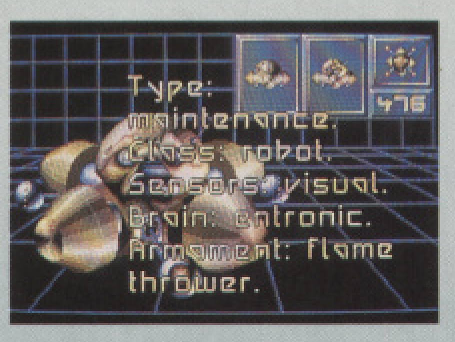


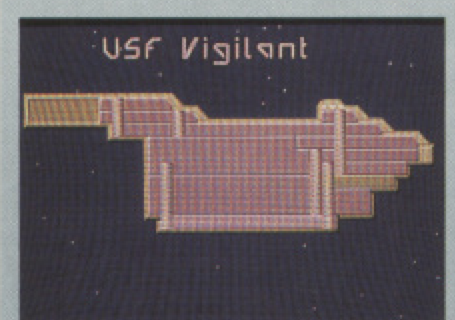


SOME of this contemporary version's new features are cosmetic, but others – like the destructible scenery – are functional. If you don't destroy the blocks you can always use them for cover – until your attacker decides to remove the obstacle, in which case the resulting explosion is best avoided. The best addition of all though has to be the Raider Droids. This elite band of Space Pirates makes an appearance at random during the later stages of play. You can't mistake their arrival – it's accompanied by an eerie 'squeal'. And if they beam in within millimetres of your vicinity, there won't be any mistaking the smell coming from your trousers.



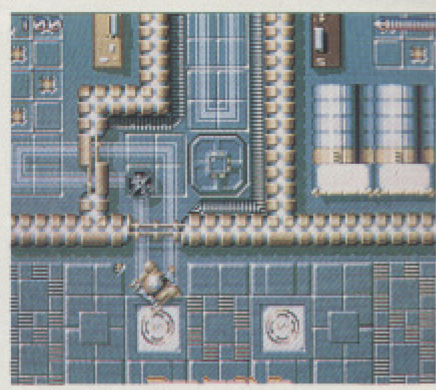




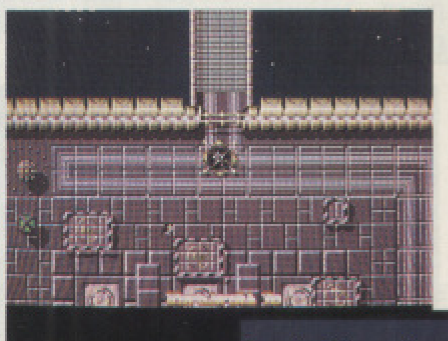


THIS IS TERMINAL...

THE SHIP'S many Computer Terminals are always eager to help, flickering to life when you draw near. Logging onto one allows you to access information on your current deck (top), the ship as a whole (so you can see any decks that still need to be cleared – centre) and on individual droids (bottom). You can also view your play statistics, which includes shots fired and accuracy. Unfortunately the way that the security system works means that you can only access data on droids of a lower rank than the one you currently control. Thus as the Influence Device you can access nothing but yourself, but get hold of the 999 Command Cyborg and you can see every droid on the ship!

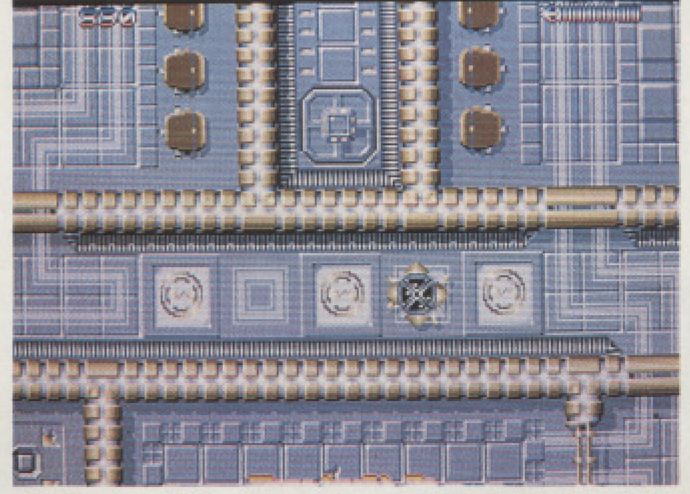


AN INNOVATIVE display technique means that you can only actually 'see' droids directly in your line of sight, even though the deck's staring you in the face. Any robots situated around corners or behind doors or obstacles are invisible until you actually encounter them (although their out-of-sight antics are often aurally obvious), which makes for a tense atmosphere. There's nothing hairier than walking into a room or turning a corner to find three Battle Droids staring you in the face!



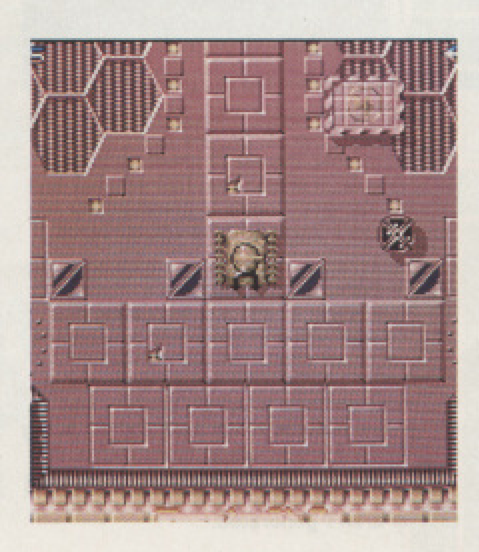
Deck: Disembarking zone
Robots on deck: 2
Raiders on deck: 0
Robots on ship: 67
Alert status: Green

EACH Space Freighter comprises many decks, some larger – and more hazardous – than others. With a deck cleared of all rogue robots, its lighting shuts down and it's time to move onto another. It's worth bearing in mind that the Elevator Points scattered around the ship don't call at all floors.



EVEN though the droids have gone berserk, most of the ship's systems are still fully operational. Apart from the Terminals there are Energiser Points, which repair any damage, Elevators between floors, and a network of Alarm Lights. The default Alarm Status is Green, but kill droids at a fast enough rate and it changes to Yellow and even Red Alert. Extra points are awarded as long as the fast-paced killing spree continues.

PARADROID'S more 'unique' characters include the mine-laying 742 Battle Droid and the 852 Security Droid with a Sonic Disruptor – a form of smart bomb complete with a choice whining charge up sound. The most fearsome has to be the 729 Battle Tank (see here) that fires off explosive shells with deadly accuracy and, worse still, can't be transferred to!



A In bringing Paradroid to the Amiga, Graftgold has faithfully recreated the one element that made the original the classic it is today – the nerve-shatteringly tense gameplay. While the playfield now only scrolls vertically as opposed to all eight directions, the feeling of claustrophobia is ever-present. It's a feeling further enhanced by excellent spot effects. Alarms hum in the background, the droids have unique sound signatures, and there's even a dull revving sound in the engine room! Paradroid 90's a visual treat, too, with its shiny metallic walls and doors creating a futuristic feel. Paradroid 90 is as much a tactical experience as it is an arcade game, and trigger-happy blasters are going to find themselves in trouble if they don't apply some brain power. That said, even the most experienced tacticians are as good as dead if they can't hold their own in a firefight! It's this near-perfect balance between action and strategy coupled with the believable intelligence of the droids that makes Paradroid 90 so captivating. And with five increasingly dangerous ships to complete you should be under its influence for quite some time...

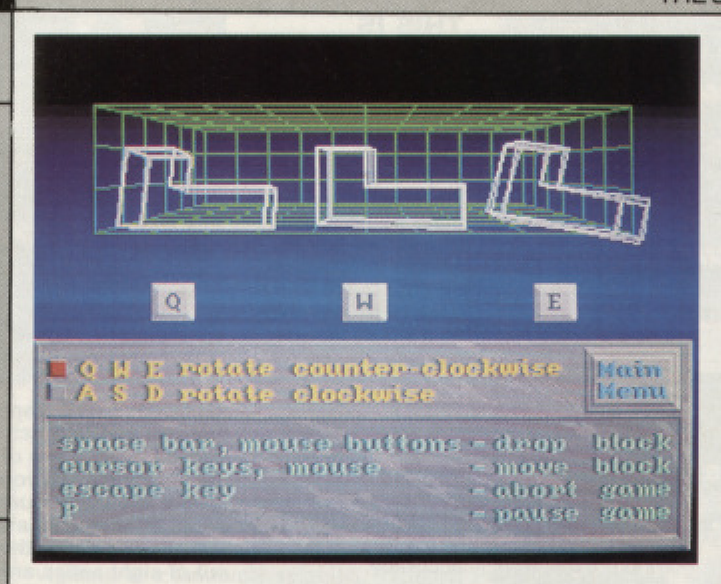
ST Apart from a few minor differences in the colour and sound departments, Atari Paradroid 90 is identical to its Amiga counterpart. The price and release date are the same too – £24.99 and September.



There's nothing on the IBM front as yet, but providing the 16-bits go great guns there's a good chance of something appearing early next year. Keep 'em peeled.

BLOCK OUT
Rainbow Arts

AMIGA	
PRICE	£19.99
OUT	Now
GRAPHICS	76%
SOUND	39%
PLAYABILITY	82%
VALUE	83%
OVERALL	**81%**
ATARI ST	
PRICE	£19.99
OUT	Now
IBM PC AND COMPATIBLES	
PRICE	£19.99
OUT	Now



EVEN with two hands pressed firmly to the keyboard, playing Block Out isn't quite as easy as it looks. A shape can be flipped clockwise or anti-clockwise around its x, y and z axes via the keyboard, and positioned in the pit using the numerical keypad or the mouse. It's confusing at first, which is why the ultra-slow practice option comes recommended.

GO STRAIGHT into a game from boot or spend some time tailoring it to your own specifications. Every pit size has mixed advantages: short and narrow means less room to manoeuvre, while wide and deep means it takes longer to get a high score. There are three different types of game each of which features its own selection of bricks and level of complexity. The automatic selection – Flat Fun – is the easiest but alternative preferences can be saved to disk as the new default.

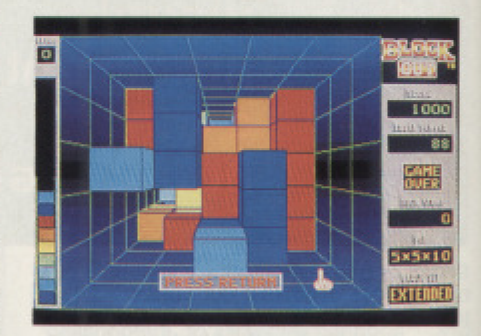
Block Out

AT INTERMEDIATE level there's 3D Mania: just seven blocks and only three of them are fully three-dimensional. No block is made up of more than four connected cubes and the standard pit size is relatively narrow.

Thanks to yet another addition to the Tetris clone range Kati Hamza's seeing blocks before her eyes.

ALEXEI PAZHITNOV'S got a lot to answer for. If it wasn't for his **Tetris** we wouldn't have **Klax, Welltris, Coloris, Hatris**... the list goes on and on. Now we have **Block Out**. The basic principle remains the same – arrange blocks as they fall into a bin. The difference is in the choice of gimmick. Klax has paddles and tile arrangements, Coloris has alternating colours and Block Out – Block Out has 3D.

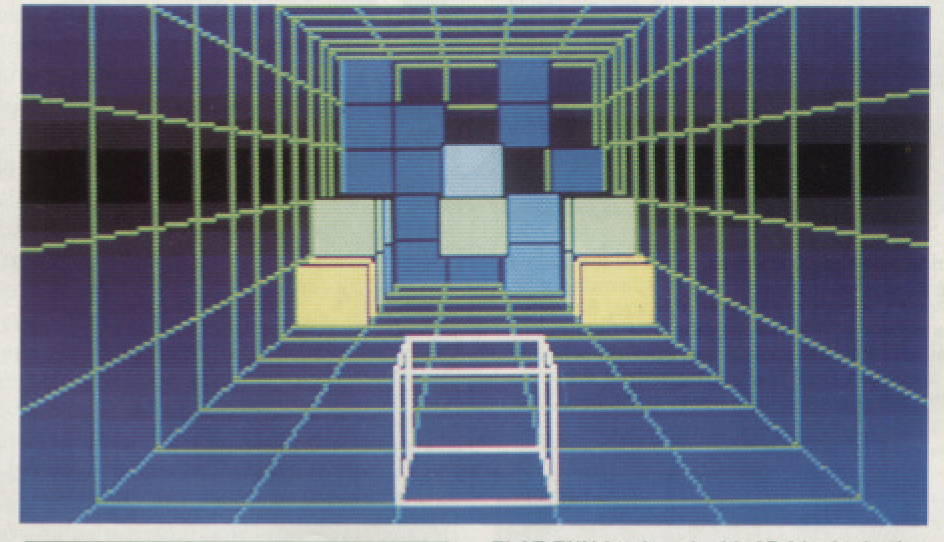
You watch the blocks as they fall into the bin from above. With a deft flip and a bit of clever rotation the pieces are manoeuvred into solid layers which disappear once complete. Butterfingers get their just reward: misplaced tiles pile up on top of each other and when a stack hits the top it's game over. It's as simple as that.

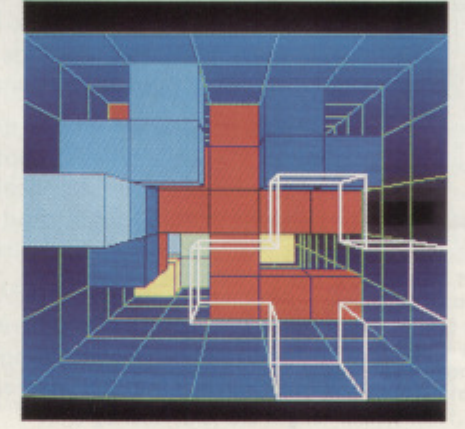


TO AID pin-pointing the exact position of fallen bricks, blocks ascend in colour-coded layers as shown on the left of the pit: all you have to do is match colour to colour. Occasionally however, it doesn't matter how assiduously you follow the colour code. You know it's all over when the pit's full to the brim.

SOMA SO GOOD

BLOCK OUT'S design was directly inspired by the Soma Cube, brainchild of the Danish writer and mathematician Piet Hein. It takes as its basis the geometric theorem that combining a maximum of four cubes into every conceivable irregular shape creates seven different shapes, each composed of three or four cubes. These seven shapes which are comprised of a total of 27 cube units can be combined into a larger three by three cube – otherwise known as the Soma. The seven magic Soma-creating shapes make up the Basic Set of Block Out bricks.





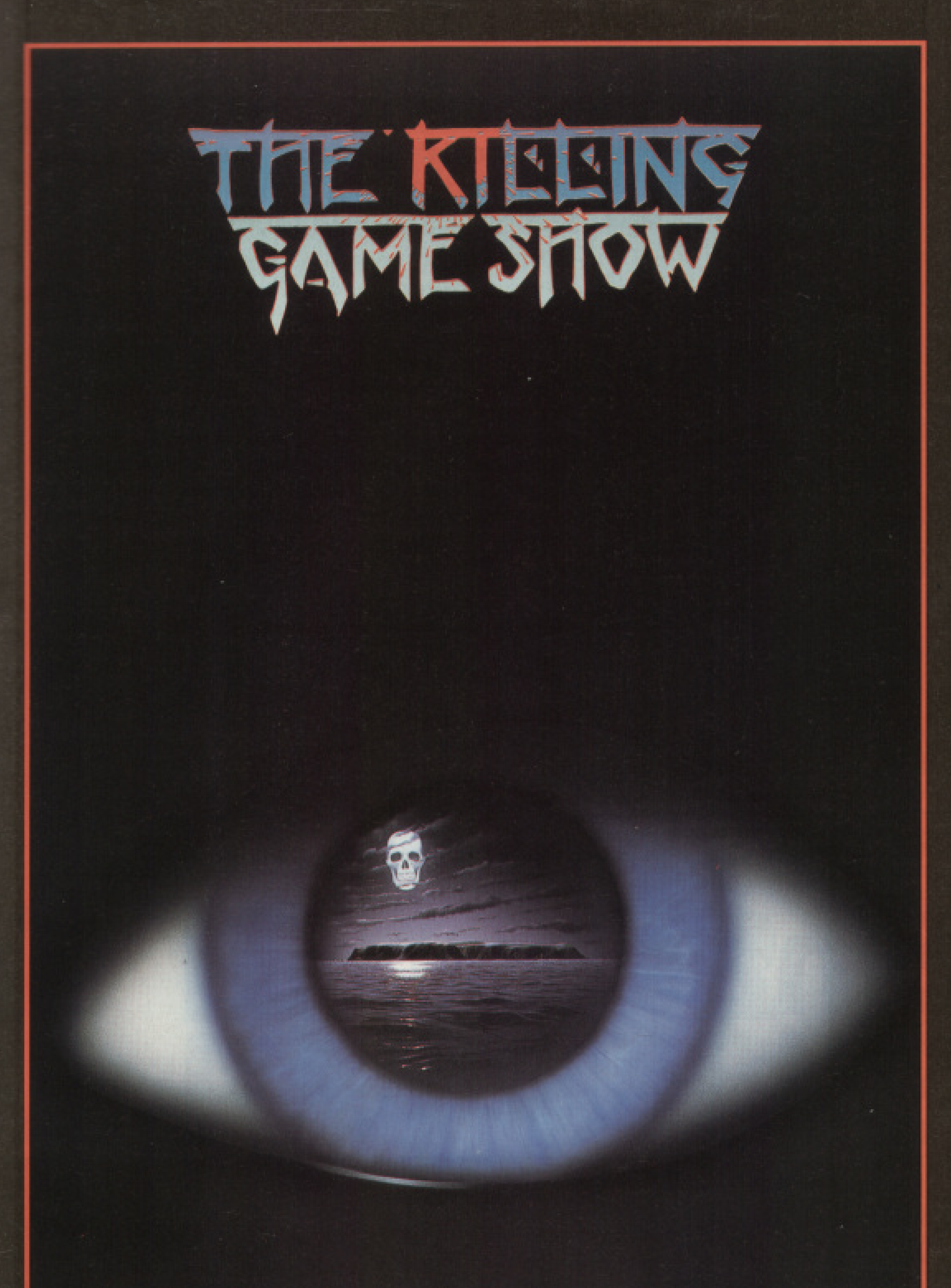
FLAT FUN is played with 2D blocks in the largest possible 3D pit. It's designed to break you into the 3D concept as gently as possible: a shape that has at least one regular flat-sided edge is much easier to stash than a jagged, three-edged block.

BUT WHY NOT go the whole hog and play Out Of Control. This features a mind-boggling 41 blocks, including the shapes contained in the other two games. Most of them comprise the maximum number of component cubes arranged in the most devious possible shapes and sizes. The automatically selected pit is big enough to accommodate them all but if you decide to pick your own and it's less than five cubes wide or deep the longer blocks aren't generated.

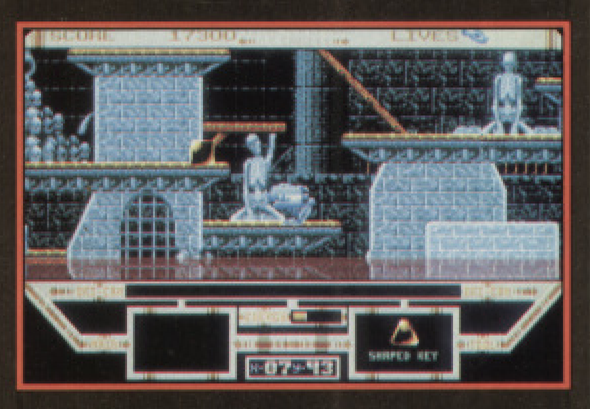
A Despite its obvious resemblance to a certain game beginning with T and ending in etris, Block Out isn't quite as easy to pick up and play. It takes time to adjust to the 3D and it takes even longer to get the hang of the controls. It seems strange that it's not soley mouse-driven – having to use the keyboard to rotate shapes is frustrating at the best of times, but when the going gets fast you seem to spend more time thinking about which key does what as opposed to what shape goes where. Still, the huge number of different available shapes (41 to Tetris' seven) gives more scope for complex, mind-bending gameplay. Smooth presentation, randomly generated blocks and an impressive selection of pit sizes make for a slick, compelling and highly complex puzzle game. There are only two minor negative points: the sound is stripped to the bone and some of the more complex 3D shapes are so hard to distinguish in their wire-frame state they send your brain into over-drive. After a hard day's work you may find yourself sacrificing the confusing 41-shape advanced game for the less taxing seven-piece basic set.

ST To block or not to block – on the ST it's an irrelevant question because a version should be knocking about in the shops now. It's identical to the Amiga in almost every way including the minimal sound effects.

PC For no extra outlay PC owners get exactly the same gameplay as everybody else. Graphics come in fetching Hercules, CGA, EGA or Tandy.











THE KILLING GAME SHOW . . .

. . . WILL HAVE YOU CLIMBING THE WALLS – IT'S THE ONLY WAY OUT!

Suited in limited-protection armour you're the unwilling contestant on THE KILLING GAME SHOW. In front of a TV audience of millions you must battle your way to the top of 16 Pits of Death infested with Hostile Artificial Life Forms specially created by THE KILLING GAME SHOW's manic scientists to give you a hard time.
But . . . don't forget the rising fluid or it's "next contestant time".
You must give the viewers their value for money — collect the awesome weapons and tools — if you can!

First prize is your life — Don't waste it!

Screen Shots from the Amiga version

SEEING IS BELIEVING

**PSYGNOSIS
FREEPOST
LIVERPOOL L3 3AB
UNITED KINGDOM
Tel: 051-709 5755**







SHADOW OF THE BEAST 2
Reflections And Psygnosis

AMIGA

PRICE	£34.99
OUT	Now
GRAPHICS	85%
SOUND	88%
PLAYABILITY	89%
VALUE	70%

OVERALL

86%

ATARI ST
TBA

IBM PC AND COMPATIBLES
N/A

Shadow Of Th...

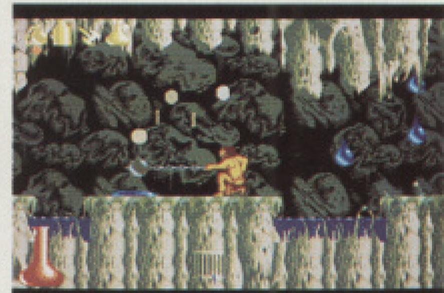
Psygnosis' beastly sequel easily overshadows its predecessor – as Laurence Scotford found out.

SHADOW OF THE BEAST just went to show that you don't need quality gameplay to sell a piece of software. This award-winning work was one of 1989's biggest selling products on the Amiga alone. Not bad going for the magnetic media equivalent of a bimbo.

Shadow Of The Beast 2 is an attempt to redress the balance. On completing the original Beast you were rewarded with a human body ready for your retirement. Unfortunately the Beast Lord had more nefarious plans afoot and ordered one of his Dark Mages to kidnap your kid sister. She is destined, as you once were, to become enslaved to the Beast Lord. That is, unless you can apply your combat skills and quick wit to rescuing her in time...



THE IMPRESSIVE 13-plane parallax scrolling seen in the original Beast has been replaced by a more simplistic, but no less effective twin-plane effect, complemented by an attractive colour graduated sky. Compensation comes in the form of more adversaries on screen at once and more complexity in the gameplay.



OUR HERO'S armed initially with a wicked-looking morning-star. The longer you hold down the fire button, the further out the weapon swings. Other equipment to be collected en route includes a throwing axe.



"There is nothing more we could do with the scrolling that we didn't do in Beast 1. With Beast 2 we wanted to create intelligent creatures that could interact with their environment, and puzzles that provide the player with a greater sense of achievement."
Reflections' Martin Edmondson



ANOTHER surprising aspect of Beast 2 is the fact that you have to communicate with other characters. Sometimes they volunteer information of their own volition, otherwise you have to weasel help out of them by asking them about specific objects, creatures, or places.

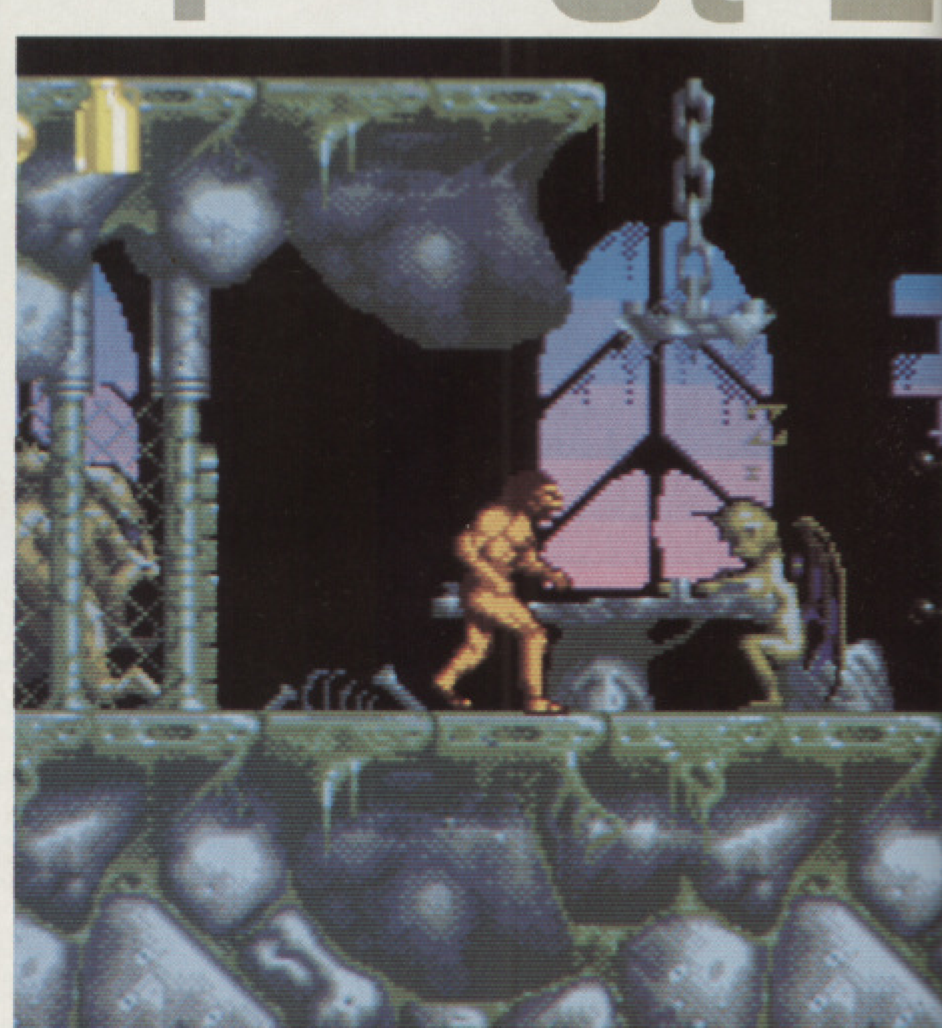
TIME TO REFLECT

FOR Martin Edmondson and Paul Howarth, the duo comprising development team Reflections, Shadow Of The Beast was the direct result of an attempt to fully exploit the capabilities of the Amiga. The trouble was that the impressive scrolling in Beast did not leave too much processor time for anything else. In Beast 2 the sophisticated scrolling routines have been replaced by greater depth of gameplay.

"The problem with machines like the ST," says Martin Edmondson, "is that you have to expend a lot of effort getting it to do very simple things like scrolling before you can do anything more interesting." It is for that reason that he and Paul look forward to the possibilities presented by machines like the Amiga CDTV, and the opportunity to write games that are not restricted by the hardware.

They have not ruled out the possibility of developing games for the more advanced consoles. Like CD based games, cartridges are almost pirate-proof, which makes them a more attractive prospect for teams like Reflections who can spend upwards of a year developing each game.

At present they are working on Psygnosis' major Autumn launch, **Awesome** (see News on page for more details). There are no definite plans for a project to follow this, but, like all their games it will no doubt be built around a new technique which pushes the current crop of machines even further.



THIS is just one example of the mind-boggling puzzles. What are those levers for? How do you get to them without waking the sleeping guard? How would the oversized dog creature react if it was released? And how do you release it and then escape intact from the pit? This sort of trickery will have you burning the midnight oil for some time to come.





GIANT snails on mushrooms may sound like something from the mind of Lewis Carroll, but this ain't no Wonderland and the hero's certainly no Alice. The snail and the dragon are just two of the creatures you have to face. Most are more intelligent than your average adversary – like the goblins guarding prisoners whose release is essential to your quest.

...he Beast 2



A As you'd expect from Psygnosis there's an impressive introductory sequence to set the scene. Here, your baby sister is carried off into the heart of a storm by a winged Beast Mage. From then on you have a pretty good idea of what to expect as far as the cosmetics are concerned. As with the original, Beast 2 is a side-on parallax scrolling affair which has your Neanderthal looking character jumping chasms, sending all manner of creatures to their doom and generally creating havoc in time-honoured fashion. Where Beast 2 significantly departs from its forerunner is in the problem solving department. Completing this one will involve just as much brain as brawn. Some of the problems are quite fiendish, and can be frustrating as mistakes are often fatal. Beast 2 on the Amiga is really what Shadow Of The Beast should have been. By the way, this one also comes complete with Roger Dean T-Shirt, which goes some way towards justifying the huge price tag. If you are considering buying the new CDTV then you will pleased to know that Psygnosis is planning a special version of Beast 2 for this machine. Further details are not available at present.

ST There are plans for an ST conversion, although no work has been started as yet. The ST version of the original Shadow Of The Beast took a year to appear, which should give you some idea of how long you will have to wait for this sequel.

PC No PC version of the original Beast has been forthcoming, and it is unlikely that Psygnosis will attempt a PC conversion of this one. That could change if CD-based PC systems take off in the near future.

SHOPPING LIST

...for your nearest 16 bit games specialist

CORNWALL

Truro Micro Ltd
Bridge House,
New Bridge St,
Truro,
Cornwall TR1 2AA
0872 40043

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Devon
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Flagstar Computers Ltd
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Essex IG2 6HW
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Hertfordshire
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Games Keeper
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Letchworth,
Hertfordshire
0462 672647

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Greater Manchester,
Lancashire
061 3390326

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Eltham
London SE9 1BE
081 850 6177

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Jubilee Covered Market,
Covent Garden,
London WC2B
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Fortis Green,
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Nottinghamshire NG10 1EG
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Middlesex
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Fax: 0895 811701

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Suffolk
0473 219961

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RAINBIRD

THE



RA

No. 59,967 **LATE LONDON EDITION** **LONDON WEDNE**

THE GREAT ASSAULT SUFFERS MULTIPLE SETBACKS

BAD WEATHER DELAYS TROOPS

MASS ATTACK BY AIRBORNE TROOPS REPELLED

The Allied Expeditionary Army was fighting last night on the beaches of Normandy after attempting the greatest operation of its kind in history.

Heavy casualties were suffered at sea from German shore batteries, and the attempted air invasion was aborted as parachute troops were engaged and shot down as they landed.

Mr. Churchill announced last evening that the sea passage had met with "far greater resistance than had been anticipated" as the weather in the English Channel deteriorated rapidly, slowing the Allied Forces' progress as they met not the "stiff resistance expected, but a much stronger, and agressive posture" adopted by German commanders.

German forces were expected only to defend the Fortress of Europe in the face of the concentrated Allied attack on the narrow Cherbourg peninsula. Their tactics of meeting the Allied attacking hordes with split forces on multiple fronts is a reversal of the strategy anticipated, illustrating the flexibility of the Axis forces' battle plans.

Orders issued by the German High Command have shown the highest degree of thought and planning, as far down the chain of command as those given to individual battle units. The front-line units have high morale and are showing great experience in resisting the Allies' invasion. They appear to be utilising the battle tools at their disposal to maximum effect.

It is imperative that the leaders of the Allied Expeditionary Force modify their invasion plans. It is fortunate that, very soon, Rainbird will give them the means to do so.

OTHER CAMPAIGN NEWS

SPECIAL ARTICLES

BROADCASTING: PAGE 8

ATTEMPTED LANDINGS STALLED

A statement issued from Supreme Headquarters, Allied Expeditionary Force, yesterday, read:-

COMMUNIQUE No. 1

Under the command of General Eisenhower, allied naval forces, supported by light airforces, attempted to land allied armies this morning on the north-western coast of France. Early reports tell of heavy losses in the face of aerial and land based bombardments by Axis forces.

THE KING'S VISIT TO SUPREME H.Q.

BEACH-HEAD REPORTS

The King visited General Eisenhower at Supreme H.Q. Allied Expeditionary Forces yesterday afternoon. He was accompanied by Mr. Winston Churchill, as Minister in Attendance. The King and Mr. Churchill also visited Air Chief Marshal Sir Trafford Leigh-Mallory, C.-in-C., at his H.Q. of the Allied Air Forces.

The King and the Prime Minister drove together from Buckingham Palace immediately after luncheon, which Mr. Churchill had taken with the King. At the H.Q. the King and the Prime Minister talked to high officers directing operations in the field, and were shown the expected effects of the one hundred variables governing the outcome of the invasion. They were also shown reports coming in from the beaches, and discussed the Production goals which have been set towards building up the ports of Southern England.

ALLIES' TACTICAL MISTAKES

From our Special Correspondent in London

It was becoming apparent in London last night that Allied commanders may well have underestimated the potential of the German Forces, and made serious tactical errors in drawing up their initial battle plans.

AI[...]IRD

TIMES



[...]ESDAY JUNE 7 1944 POSTAGE: INLAND 1d ; ABROAD 2d **PRICE 3d**

They must now reassess further lines of action in order to take full advantage of the flexibility at their fingertips.

The 'Atlantic Wall' of resistance built by the Germans cannot apparently be surmounted by the single unit attacks launched against it under prevailing conditions. Allied forces are preparing to switch to multiple front attacks with a heightening of agression.The concentration on viewing the battle at Division Level must be widened to encompass a greater degree of Group Level strategic planning.

Even if such last minute switches in the battle equations prove wise, doubts are surfacing in London over the Allied Forces readiness to encounter all sixteen terrain types if a successful beach-head is established.

Allied command has extensive knowledge of all 'special squares' along the French coast. These are points of major strategic importance such as ports, towns and fortifications. They are gaining up to the minute information on local temperature, climate and wind direction, in addition to the potential capability and strengths of the Axis production ports.

Keeping track of all the factors within the conflict is being made easier by the constant updating of battle reports dispatched from the front, and the inputting of this information into sophisticated pre-drawn battle plans.

So that the early losses which have been suffered may be reversed, and the threat of German counter-invasion may be repelled, Supreme Allied Command are adapting those battle-plans in their Master Control Panel, thought to be a body of men comprising the finest military brains available worldwide.

UMS II - Nations At War - incorporates three scenarios, comprising the Assault on Fortress Europe, the Crusades of Alexander the Great, and the Napoleonic Wars. Developed by Intergalactic, the award winning programmers of the original UMS, in conjunction with Rainbird, the Masters of Strategy, UMS II will be available for your Commodore Amiga, Atari ST, IBM PC and compatibles and Apple Macintosh.

WAITING FOR THE WORD A VAST GATHERING

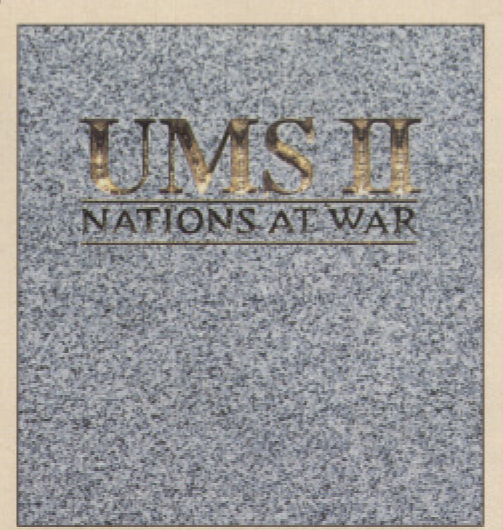
FINAL MOVES TO THE SEA

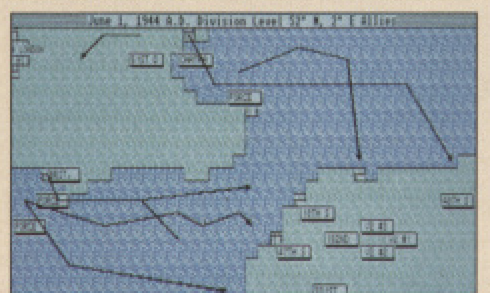
From Our Special Correspondent

An English Port, June 5 1944

The time has come. All we await now is the word to go forth and strike the terrific blow in Western Europe, of which General Montgomery writes in his valediction to the assault troops under his command. When this despatch appears that blow will have been struck; and as one gazes out over an anchorage of fond remembrance in which, framed by the sweep of England's green shore, countless invasion ships lie at their stations, the mind recoils from the dimensions of it all.

For those tight packed ships represent only one of the rivers of men and machines that all along the coast are pouring out into the sea. Four years ago, almost to the day, the tide of water had flooded from the east into the French channel ports before swirling back on Paris and far beyond. Now the tide has turned, and in this suspended moment of history the first mighty wave is gathered before it crashes down on the enemy's beaches. And the near observer gets no more than the fleeting, awesome glimpse of it that a solitary swimmer would have of a great breaker in an angry sea.





THE MIGHTIEST

REWRITE IN HISTORY

The mightiest of all time - such phrases come glibly but say very little. Words, indeed, pale before the vastness of the reality; attempts to convey the sheer depth of strategy fail in prose. To experience is to understand - Nations at War.

Borne of a classic, the original UMS. Imitated but never surpassed.Until now. This fragile planet for which man fights is mapped with precision.From the war-clouds enfolding our Earth to the bloody battlefronts of vulnerable flesh, this is a truly Unviversal Military conflict.Such an abundance of changeable parameters has never governed the activities of Nations at War before.

War has winners, but this is no game. It is the greatest wargaming utility. To encompass the the changing political, economic, climatic, geographic and human factors was the Intergalactic goal. At last, perfection is achieved.

Learnt from the lessons of history, from the crusades of Alexander to Napoleon's quest for Europe and beyond, here is the knowledge, requiring only the skill of a would-be Commander of men.

As Allied Supreme Command struggle for the means to reverse the error of their ways, up to fifty people sit down in the hope of rewriting history.

They now have that ability.

UMS II - Nations at War.



SIMULCRA
Microstyle

ATARI ST

PRICE	£24.99
OUT	October
GRAPHICS	92%
SOUND	80%
PLAYABILITY	92%
VALUE	70%

OVERALL

88%

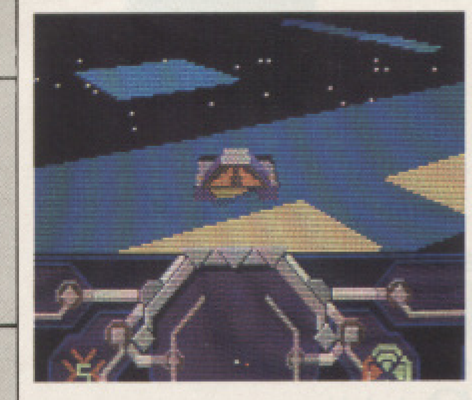
AMIGA

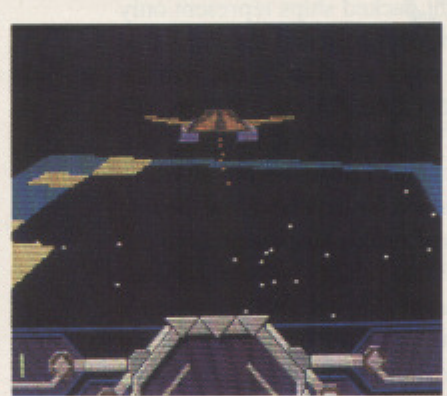
PRICE	£24.99
OUT	October

IBM PC AND COMPATIBLES
N/A

"We wanted to create an out-and-out arcade game in 3D, rather than do anything complex. Our aim was to do for 3D what Uridium did for the C64."

Steve Turner, Managing Director, Graftgold





YOUR craft is initially bound to the safe sections of each matrix, but by engaging your wings you can glide over gaps in the pathways. Full flying capability is available if you manage to collect a booster pack. Now you can engage the enemy in dogfights and swoop down on targets from above.



Simulcra

Graftgold's shooting match takes place in a combat zone with a difference. Laurence Scotford goes into battle.

IN THE DISTANT future mankind solves potentially disastrous. conflicts by playing them out inside huge simulators to shield the real world from the effects of war. But even these highly advanced computer systems are not free from the ravages of viruses. A particularly vicious rogue program has struck, corrupting Simulcra, the battlescape generator, causing it to launch dangerous simulcraft into the real world.

So guess who's going to save the world again... It's up to you to penetrate all the battle matrices and destroy the energy generators that power them. You also have to fend off the simulated craft that patrol each level.

A MAP of the current level can be called up at any time during play. It's especially useful for orientating yourself after a dogfight.

3D FUTURES

SO WHY is it that three-dimensional graphics systems rarely make an appearance in arcade-style games? Apparently the problem is that manipulating 3D images involves a hell of a lot of maths and even fast and sophisticated 16-bit processors can get bogged down when there are a lot of objects to be handled at once (and what shoot 'em up worth its salt doesn't have vast amounts of alien objects all on the screen at once).

Simulcra gets round this problem by utilising some slick tricks – like a Triple Screen Buffer. This means that while one 'screen' is being displayed, one more is always ready to be displayed and a third is being constructed. The system is also 'intelligent' to a certain extent. When there are lots of objects on screens the program avoids attempting processor-intensive work – such as creating spectacular explosions – which would slow down the proceedings. You will notice when playing that flying objects tend to

A WARNING light alerts you to impending attack from the air.

THE ACTION is always viewed from behind and slightly above your craft.

THE NUMBER of generators still to be destroyed and the current level.

KEEP track of your missiles, targetting system, and Electronic Counter Measures from here.

FIVE lives are provided, with extra ones collected along the way.

ONCE installed the radar proves invaluable. Keep a close eye on it and you won't find yourself suddenly stumbling unawares into a nest of laser turrets.

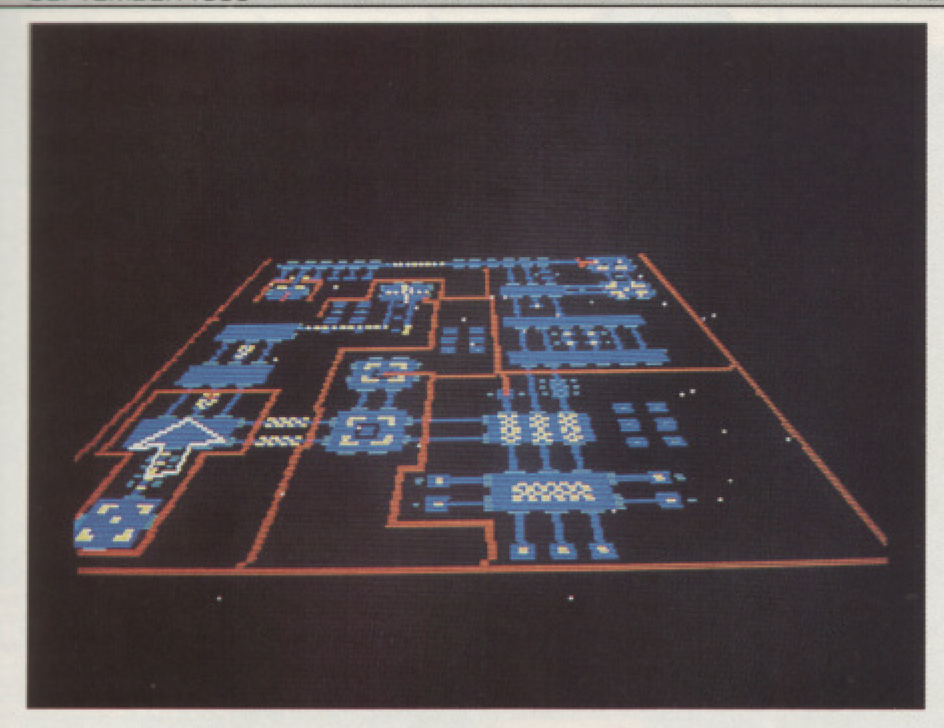
A NEW craft is well-shielded, especially at the front, but enemy fire soon removes this protection if you don't keep moving.

EQUIPMENT is released on the demise of certain enemies. The item is easily identified by a three-letter code which appears when you draw near.

PICK off the generators and the craft protecting them and watch your score rise rapidly.

THE STATUS of your wings, add-on booster and radar units is shown here.







appear when the area around you is quiet. This is another example of the program making the best use of available processor time.

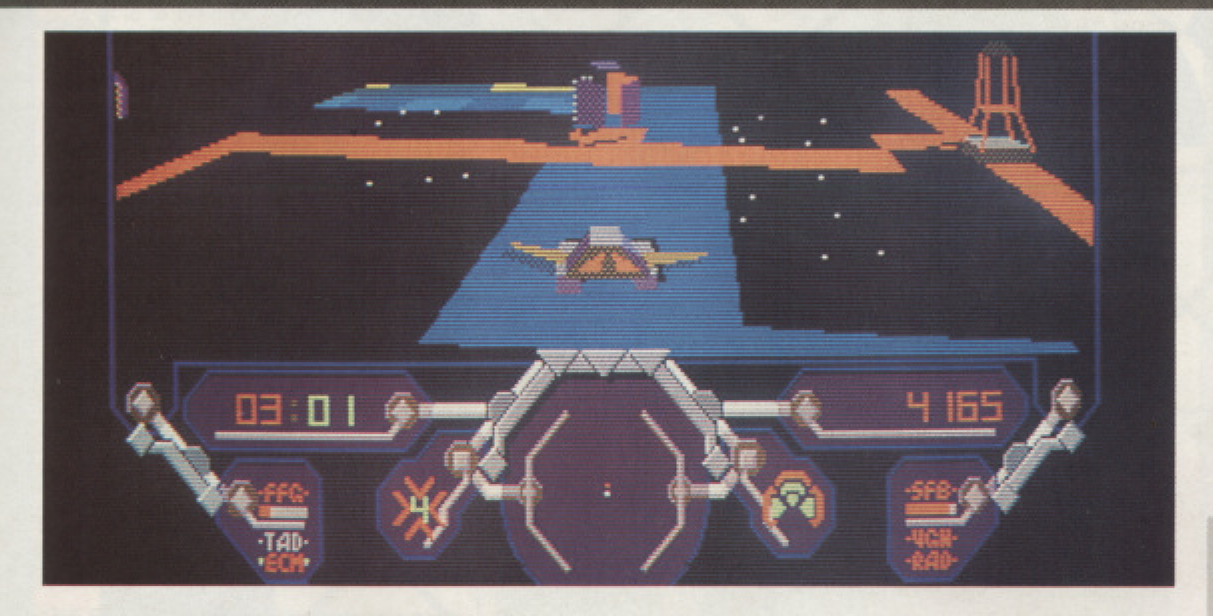
The system was originally created by Dominic Robinson, but after his departure to Vektor Grafix it was Steve Turner who took up the task in hand and saw the system through to completion. Andrew Braybrook's alien manoeuvre system as found in **Uridium** and **Paradroid** was adapted to Simulcra, and Darren Eto provided some technical routines with John Cumming working on the styling of the objects.

The team's 3D system is certainly flexible enough to be adapted to other types of game, which is good news for all of us. But what of the future of 3D in general?

Steve Turner is convinced that there is not a lot of room for improvement in programming routines (for example, Simulcra uses no less than 27 different methods of placing shapes on the screen). There are many refinements to be made in the appearance of 3D objects. Fully textured polygons are a step forward, as are true curved lines (at present the only way to create a curve is to use lots of small straight lines).

To give 3D graphics a very realistic look will require a mixture of painted and vector graphics. Surfaces will be defined as flat pixel 'maps' and then wrapped onto vectored polygons (you may remember that a similar technique was used by **3D Pool** programmer Nik Pelling in ShowCase in Issue 15). When this sort of technology becomes a reality 3D graphics will be very exciting indeed.

THERE are 30 levels of increasing difficulty, split into six different styles. The first five scenes are Spaceports, followed by five Starcarriers, five Cities, five Computer Circuit Boards, five Starfortresses, and, the most testing of all – five Mazes.



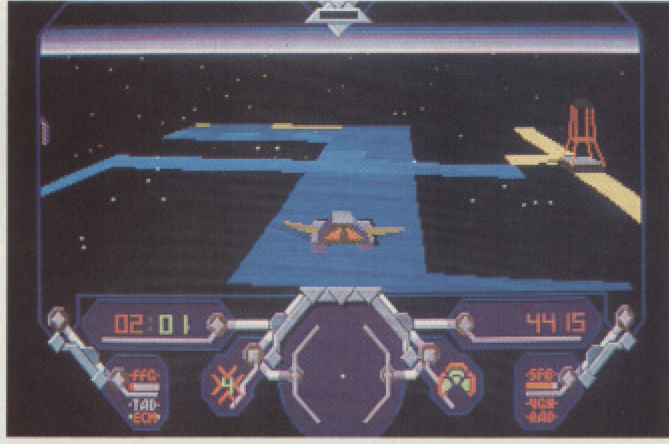


SIMULTIPS

THE HARDEST aspect of Simulcra to master is flying. It's all too easy to go careering out of control into an energy barrier and come to a sticky end. If you wish to hop over a short gap and don't have room to get up speed for a glide then try this (provided you have a booster)... Move right up to the edge of the gap then take off and immediately push the joystick up. This results in a small hop which, with practice, can be used to land in a very tight space.

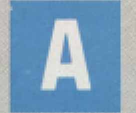
RETREAT immediately if you enter an area with many enemies. Now withdraw your wings to present accidental gliding. When you next attack you should keep moving, even if this means that your shots are less accurate (standing still allows the enemies to target you easily). Quickly identify the most dangerous threats and pick them off with missiles before taking out the remaining craft with laser fire.

TRY NOT to destroy enemies that are separated from you by an energy barrier. They may drop pods with useful add-ons which will then be beyond your reach. If you come under heavy fire, steer clear rather than fighting back.



THE ENERGY generators are your primary targets. Just one well aimed missile is all it takes to remove a generator and neutralise this section of energy barrier. The quantity of generators to be destroyed increases on later levels.

ST **Simulcra** is very impressive indeed. It's simple enough to pick up and play but isn't so empty as to become monotonous. The objects are small, but feature a surprisingly high level of detail, and there's plenty of them on screen at once. Each surface is shaded relative to a fixed light source, which results in a realistic feel as enemy craft gradually fade into the darkness as they retreat. The most remarkable aspect of Simulcra though, is the overall speed and subsequently pace of play. Simulcra is littered with special effects – the successful player is treated to some pretty explosions on scoring direct hits. These sequences are accompanied by quality spot effects which help to enhance the atmosphere generated. Highly recommended.



This should be virtually identical to the ST version seen here. Both price and release date are identical.



Unfortunately there are no plans at present for a PC version. A pity really, as the already swish action would look even saucier in VGA.

PLOT YOUR OPPONENTS DOWNFALL AND...STRIKE

PLOTTING

ADDICTION!

Addiction!...that's the name of the game. The concept is simple ...destroying blocks! But once you've got control of those bricks will you ever let go?

TAITO

It all seems so easy, but can you beat the micro or your partner, at this hideously mind boggling game.

Special blocks will give you extra lives... GREAT!... but believe me, you'll need to take every advantage of this software's hardware! You'll need the skill of a Rubi-Cube master and the reflexes of a pigeon at a skeet shoot! Plot your move, take aim and block 'em out!... It's that simple... as simple as grilling ice cubes!



CBM AMIGA - ATARI ST

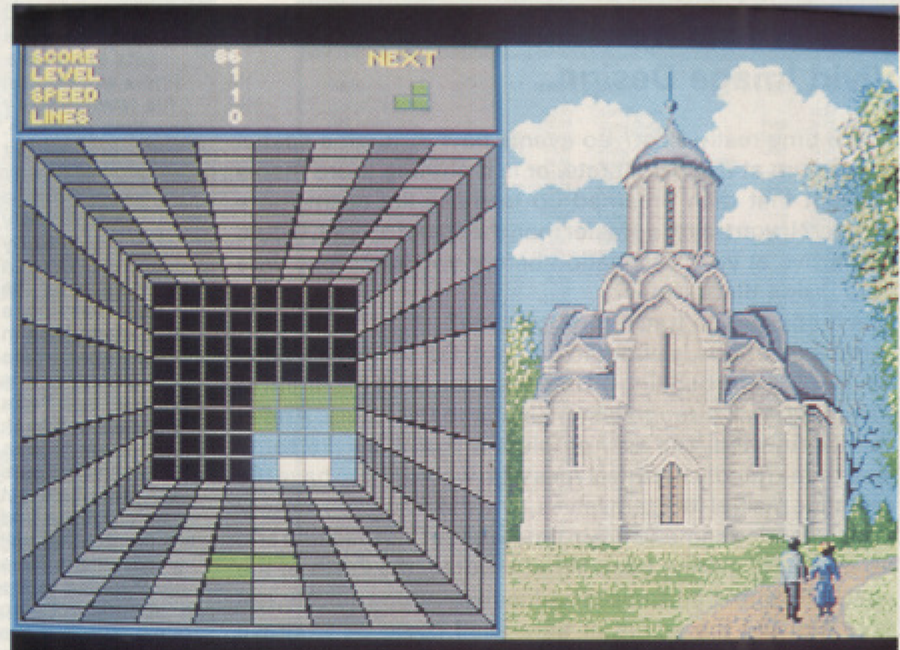
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WELLTRIS	
Spectrum HoloByte And Infogrames	
AMIGA	
PRICE	£24.99
OUT	September
GRAPHICS	69%
SOUND	56%
PLAYABILITY	92%
VALUE	95%
OVERALL	**94%**
ATARI ST	
PRICE	£24.99
OUT	September
IBM PC AND COMPATIBLES	
PRICE	£24.99
OUT	September

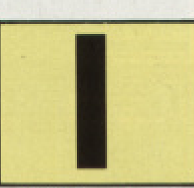
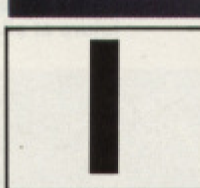
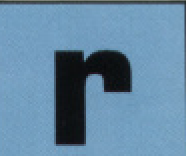
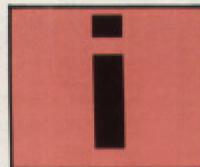
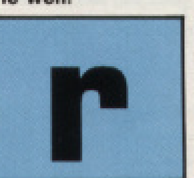
From deep within the land of Gorbachov and Glasnost a sequel to Tetris has risen. Gordon Houghton puts on a short skirt and learns to dance Cossack style.

YES, FOLKS, it's that famous load of blocks again. Not content with the reputation of having designed the most popular multi-format puzzle game ever, Alexei Pazhitnov, full-time Russian mathematician, part-time Russian mind-bender, has been brainstorming again. And what he's come up with is more of the same – only this time he's twisted his brain round another dimension: **Welltris** is **Tetris** in 3D.

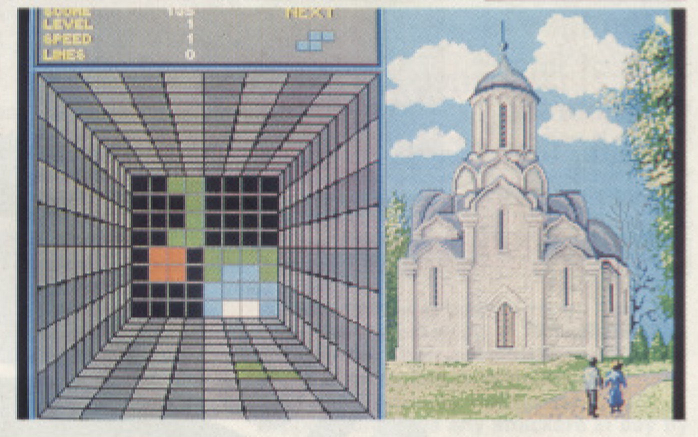
Instead of falling down the screen, the blocks fall down the sides of a well. At its base there's a square in which the bricks have to be arranged in straight lines. Speed of fall and level of difficulty are selected from a straightforward menu before you start – but whatever the level, there's one basic rule: the more lines you create at once, the higher your overall score.



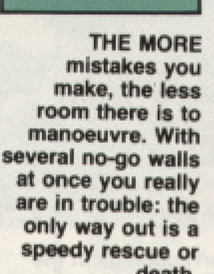
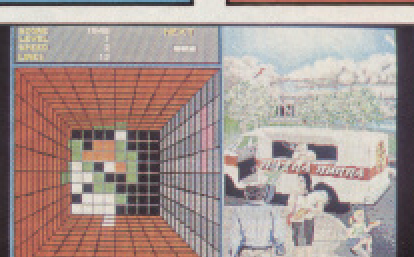
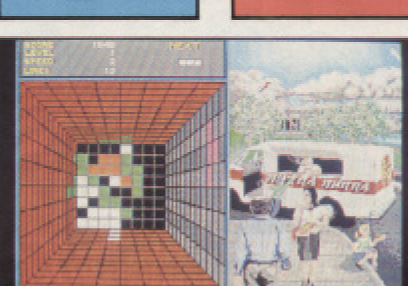
BLOCKS appear randomly from the top of any of the well's four sides. From there they slide down the side into the grid at the bottom, where they keep on going until the wall or the presence of other bricks force them to stop. Keyboard controls allow you to flip shapes over and rotate them clockwise or anti-clockwise around the well.

W   l    s

W e l l t r i s



GETTING your blocks to form a single straight line is relatively easy – at least on the slower levels. The trick is to create simultaneous double, triple, quadruple – even quintuple – lines. The Next Brick Display is a useful guide to planning ahead but you can always switch it off.

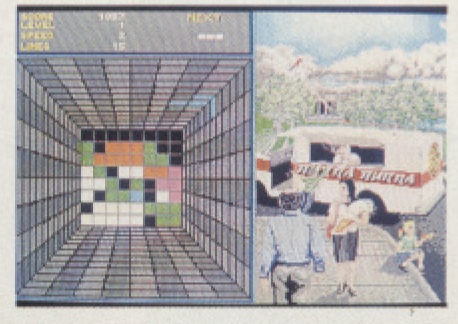




THE MORE mistakes you make, the less room there is to manoeuvre. With several no-go walls at once you really are in trouble: the only way out is a speedy rescue or death.

"Welltris is frustrating, frighteningly addictive and great fun: it's got everything that Tetris had – and more."



THE REWARD for a hefty score is a step up the ladder of success to the next level. Here you are graced with a new graphic, a burst of Russian folk music and faster falling blocks. To make life that little bit harder you can access the later levels right from the start.

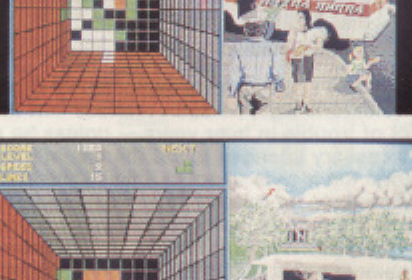
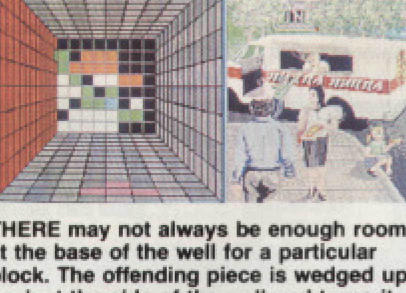


DROP a block down the corner of the well and it splits into two when it hits the base. Friction means that separated halves travel less distance than ordinary blocks and may come to a standstill before an obstacle is hit.

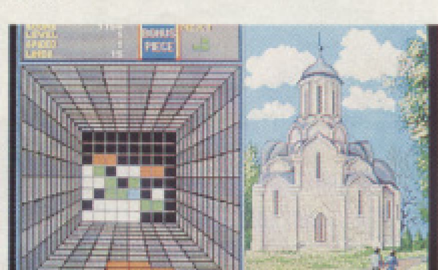
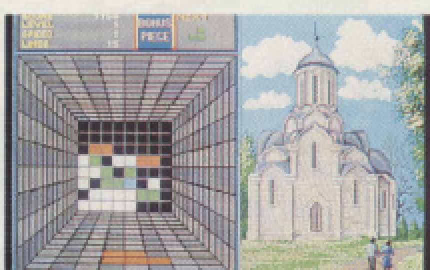
A Despite being a runaway success on every other possible format, Tetris on 16-bit never looked too hot. At the root of its problems was a half-hearted attempt to render its blocks in 3D. What hampered the playability then is what transforms it now. Welltris doesn't just create the illusion of depth, it genuinely adds an extra dimension to the gameplay. There are only a couple of new shapes but the four-sided well, no-go areas and corner pieces add immensely to the potential for different game strategies. There's scope for all sorts of elaborate column and cross formations – and the more you play it the more sophisticated your tactics become. Unlike Rainbow Arts' **Block Out**, which falls down a touch on the graphical presentation of the 3D blocks, Welltris gives you the best of both worlds: the flexibility of a 3D well and the visibility of 2D bricks. The control method is also a lot easier to get to grips with – just four keys, rather than Block Out's eight. Welltris is frustrating, frighteningly addictive and great fun: it's got everything that Tetris had – and more.

ST ST Welltris should look, feel and sound exactly like its Amiga brother: you won't be able to tell the difference unless you look at the sticky label on the disk.

PC Good news for PC puzzlers. Expected at exactly the same time, featuring identical gameplay but fewer sound effects, PC Welltris comes in CGA and EGA. Details on VGA, Roland and AdLib compatibility have yet to be confirmed.

THERE may not always be enough room at the base of the well for a particular block. The offending piece is wedged up against the side of the well and turns it into a red no-go zone. No block can be rotated across that wall until three further bricks are dropped. Create four red zones at once and you block the well. Game Over.

THE MAGNIFICENT seven original Tetris shapes make up much of the standard Welltris stock of blocks, but there are a few additions. Mostly they make life easier, but complex bonus blocks (which bear a hefty wodge of extra points) are a tad harder to tidy away.

TIME MACHINE
Vivid Image Design And Activision

AMIGA

PRICE	£24.99
OUT	September
GRAPHICS	83%
SOUND	80%
PLAYABILITY	89%
VALUE	85%

OVERALL
88%

ATARI ST

PRICE	£24.99
OUT	September

IBM PC AND COMPATIBLES
N/A

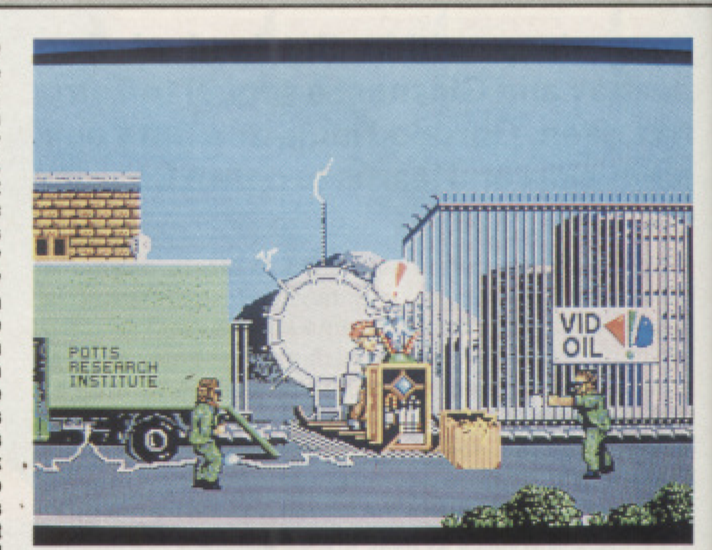
Gary Whitta turns back the clock with Vivid Image Design.

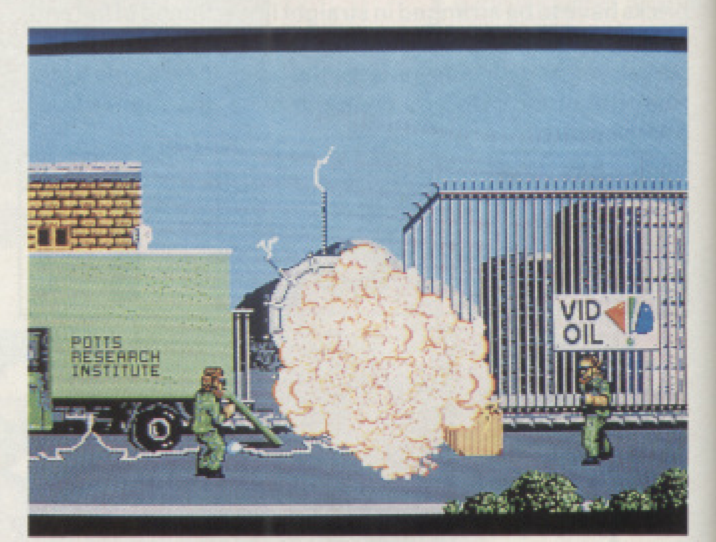
DOES time really exist? Do events flow through a spatial continuum at a constant rate, or is it nothing more than a concept that man dreamed up to make life seem more orderly? If you travelled faster than the speed of light, would you arrive at your destination before you left? Does time stop inside Black Holes?

Is it possible to travel through time?

Professor Potts is about to find out. For years he's been developing and building a Time Machine, with the intent of travelling back through history and into the future. And at last it's finished. The only problem is that there are some less-than-friendly terrorist types who would like to have the scientific marvel for themselves. And the result... Professor Potts stranded somewhere in time without his machine and no means of getting back. What's worse, the Earth of the past is in trouble, and unless he does something quickly, not only him but the whole of time itself could be in grave danger...

AN ANIMATED attract sequence sets the scene. While working on his revolutionary new time machine, the brilliant but slightly eccentric Professor Potts is unexpectedly attacked by terrorists. When a stray bullet hit the time machine, a freak worm-hole in the space-time continuum is opened, and Potts is catapulted back through time to One Million Years BC. Now he's not only got the find the crystal that will power his Time Machine in the future, but also make sure that the planet will have a future at all.

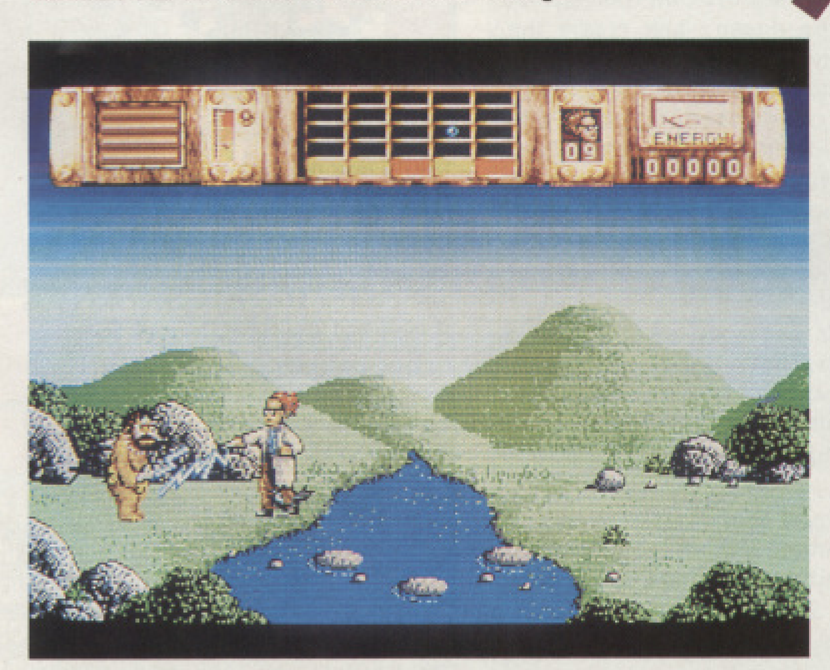




"Time Machine's brilliantly-conceived puzzle element sets it apart from the pack and makes it one of the most unusual but entertaining arcade adventures around."

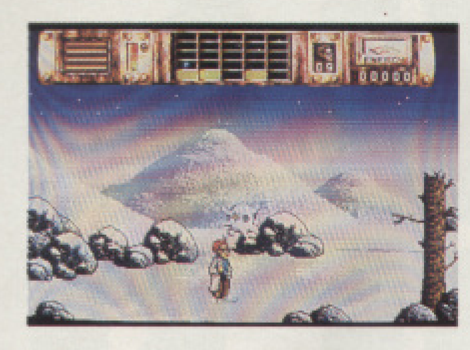
"The time is out of joint. Oh cursed spite, that ever I was born to set it right!"
Hamlet, Act 1, Scene 5

AS PROFESSOR Potts explores his new surroundings in the Prehistoric Age, he soon realises that the Earth could be in a lot of trouble in later years – unless he can now make the necessary changes to aid the planet's evolution. In each Time Zone the idea is to solve links in the chain to assure the Earth's immediate future and thus create the next Time Zone. In the first Time Zone, you cool down the planet (volcanic geysers threaten to overheat it) and ensure the safety of the furry mammals that will in time evolve into human beings.

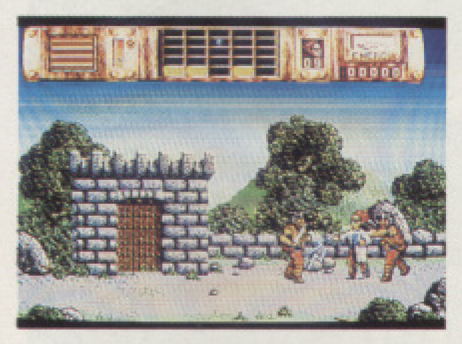


WHEN YOU travel from one Time Zone to another, your position in space doesn't change. Effectively when you re-appear, you are in exactly the same place on the same screen, but in a different time. This river, for example, is found on the same screen in every Time Zone from Pre-History to the Present Day. Less permanent landmarks, however, disappear as the years go by and are replaced by more modern scenery.

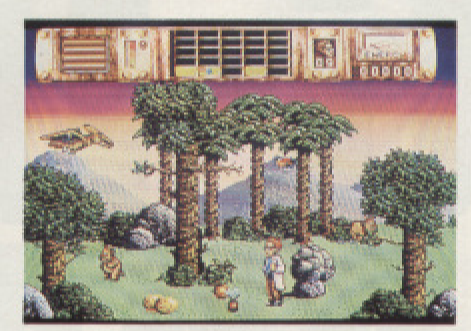




TIME TRAVEL is essential to the solving of some problems. For example, if you need to cross a deep swamp in the Prehistoric Age, you could go to another Time Zone where by that time the swamp may not be so treacherous – it could have frozen over in the Ice Age for example. Then you could cross easily and, on the other side, beam back to Pre-History and carry on! But beware, as your actions could change the course of history and have drastic effects in later Time Zones. It's enough to make your head hurt...



EACH Time Zone comprises five screens, shown in miniature in the status area above the main display. Each row in the grid represents one Time Zone, and each column one location. Any Time Zones that haven't yet been created are left blank. If a problem develops on any screen, it flashes amber or red (depending on its seriousness) and it's up to you to get there and sort out – and fast!



TIME travel is simply a matter of hitting the right key, but moving about in a physical sense can be a bit hard on the old legs. Fortunately the Professor has brought with him a handful of Telepods. When placed on the ground, these small wonders can be used to teleport the Professor from place to place – but you can only visit a screen where a pod has been placed. The Telepods are especially useful for crossing screens with rivers and swamps, as if you put one on either side, you can beam across with ease. By placing them in different Time Zones, you can travel in time and space simultaneously!



YOUR primitive ancestors range from Yetis and Cavemen up to Terrorists in the present day. Their consideration for your plight is negligible, making them a downright nuisance. Fortunately your Zapper Gun holds any attackers at bay by delivering a nasty electric shock. It's also helpful for 'stunning' any live objects so you can move them around.

hine

A First impressions of **Time Machine** are that it's little more than an average arcade adventure. Further investigation reveals that it runs a lot deeper than that. The time travel element isn't just a story idea – it's the most integral aspect, and very cleverly handled, too. The way in which you have to hop back and forth through history to solve problems adds an extra dimension to the proceedings (literally!). Even though the puzzles aren't so hard as to be off-putting, you do need to think laterally to solve them. You often have three or more simultaneous serious problems requiring attention at different points in time and space, which means it can get pretty hectic. Apart from the scenery's obvious colourful qualities, the little historical changes that are made to the five screens as you progress through time all enhance the overall effect. Time Machine's brilliantly-conceived puzzle element sets it apart from the pack and makes it one of the most unusual but entertaining arcade adventures around. Timeless!



ST Apart from a few colour changes in the backdrops, Atari Time Machine is identical to its Commodore counterpart. The price and release date are the same, too.

PC Sorry IBM owners, but there are no plans for an IBM-compatible conversion.

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THE ENCYCLOPEDIA OF 16-BIT GAMES

WHAT'S THIS? A magazine within a magazine? Well, almost.

It's the fourth installment of a never-ending partwork. A partwork of the most comprehensive gameplay guides yet seen. Everything you need to know about... well, everything to do with 16-bit games really. We can't guarantee to cover every 16-bit game in the whole world ever, but as momentum is gathered over the coming months you can be sure we will try (!).

Some guides 'happen' in one month, others are spread over two, three or even four months depending on their size and how much (of the game) is to be given away. For example, this month the 'solutions' to the last levels of **E-Motion** are provided along with the cheat mode and special bonuses – last month we gave away levels 15-30. This gives you enough time to play for yourself. And of course if you get stuck, you know help isn't far off.

Three guides are featured. And there are more to come – of games both old and new. So dig out those ageing classics that you never quite completed. The One will show you the way.

Should you find that, when a guide is complete, you have something extra to add, don't hesitate to write. The beauty of this system is its flexibility – addenda can be added at any stage.

Also, if you have any suggestions for future guides – or you have any complete solutions (including maps where appropriate) – don't hesitate to send them to us. Anyone who provides sufficient useful material will be suitably rewarded with software of their choice.

ASSEMBLY INSTRUCTIONS

Putting a guide together couldn't be simpler. Some pages are individuals in their own right (Figure One), while others are fold-outs so no cut is necessary – simply fold them so that approximately one centimetre is visible (see Figure Two). So, here we go...

i) Remove the centre section.

ii) Splice the pages down the middle.

iii) Assemble the parts in numerical order. You may wish to wait until you have all necessary sections of a multi-part guide before you put it together.

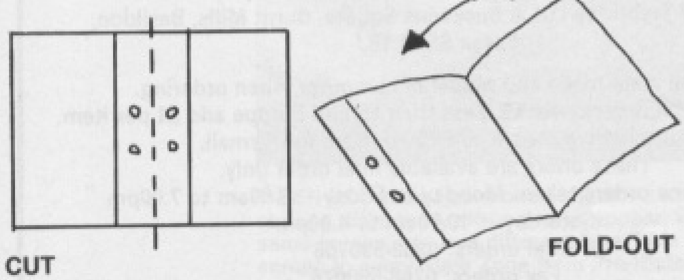
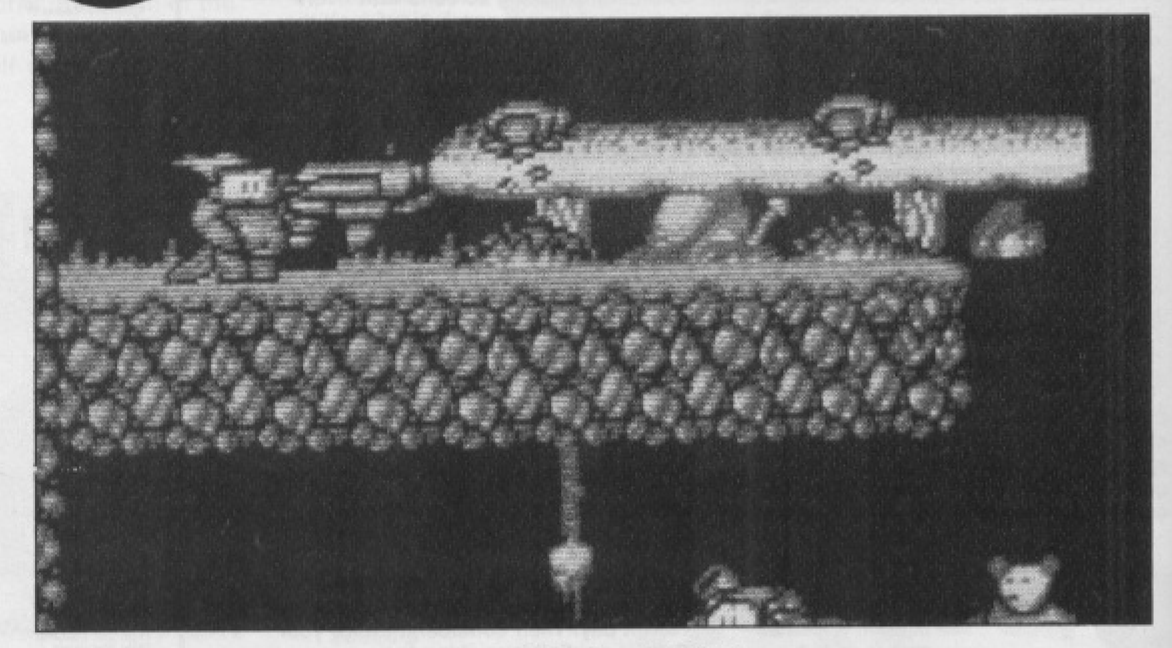


FIGURE ONE: A Single Page. FIGURE TWO: A Fold-Out Map.



THIS MONTH

E-MOTION
US Gold
Final Part

FEATURES
Secret Bonuses, Cheat Mode

PROJECTYLE
Electronic Arts
Part Two

FEATURES
More Tips!

FLOOD
Electronic Arts
Part One

FEATURES
Adversaries, General Tips, Maps Maps Maps!

OOPS A-DAISY!

Yes, unfortunately. Pages five and six of the first part of the Projectyle play guide in the previous issue got a bit mixed up, which makes it impossible to use. Also, some of the E-Motion diagrams got a little scrambled. Fortunately they are all reprinted in centre of this issue, just so you don't lose out.

SORRY!

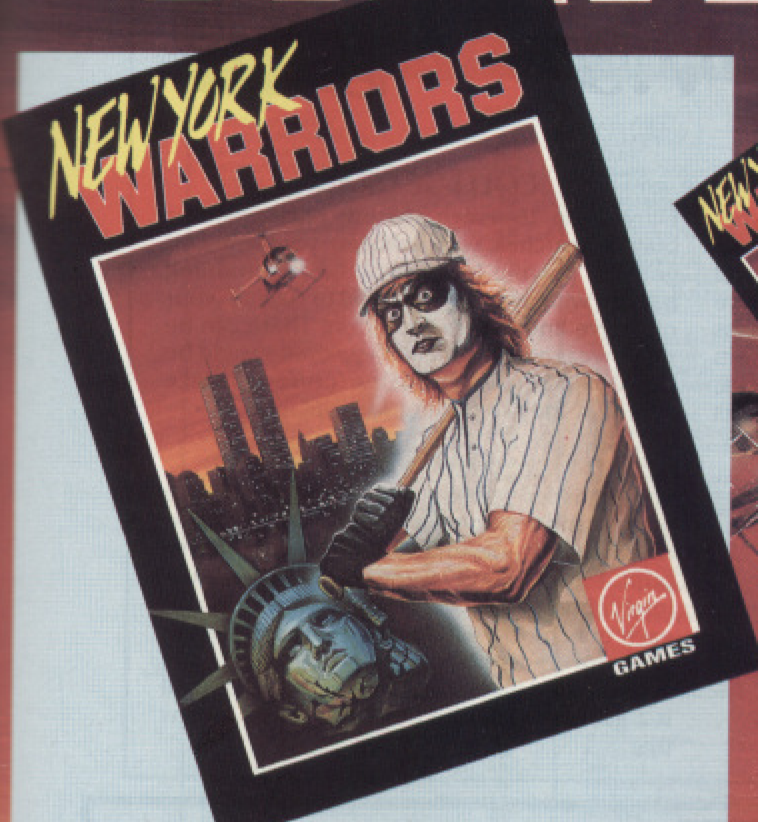
The final four Zany Golf courses have been suspended this month. Normal service should be resumed in time for the next issue.

BINDERS

Special binders will be on sale through these pages in due course, but for the time-being, pop into your local stationers and buy some of those two-part metal fasteners. We also recommend you purchase a box of sticky ring reinforcements from your local stationers and plop one on each hole (don't forget to punch them out first).

If you don't already own a hole-punch, you can either buy one (inexpensive really) or create your own holes by using a sharp point (eg: a pencil). But make sure a) you put some Plasticene beneath the 'hole zone', and b) you have an adult to help you.



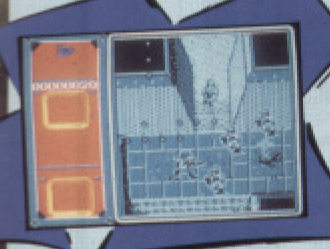


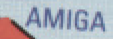
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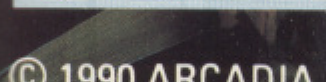
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THE

Midnight Oil

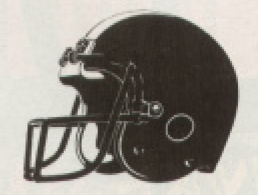
OUR PRIORITY : GAMEPLAY

"From my point of view, the game has kept me sitting up at nights and through holidays and weekends for up to 12 hours at a stretch, with minuscule breaks for food and other necessities. .... It is a game I have no hesitation in recommending to anyone with even the slightest interest in American Football.

ATARI USER REVIEW



IBM PC: Hercules, CGA, EGA, VGA 5¼" or 3½" disk £29.95
ATARI ST: All STs, TV/Mono/Colour monitors £19.95
AMIGA: Due late September. Call for details £19.95



HEADCOACH V.3

THE GAME

Headcoach is the complete American Football simulation. You take charge of the latest recruit to the National Football League, and through skillful design of gameplans and the use of the college draft, build up a 45 man squad to keep your fans happy and win the Superbowl. Unlimited seasons, and aging players, produce a realistic game of fluctuating fortunes.

THE MATCH

The match is a game in itself taking about 40 minutes to complete. With 26 offensive plays and 21 defensive plays, there is ample scope to match your gameplan to the skills of your squad, and exploit the weaknesses of your opposition. It's here where the strengths and weaknesses of your own players are highlighted.

TRAINING CAMP

Here is an opportunity to assess your players before they take the field. The appropriate coach will give you his view of the current form of any of the players and how they are performing in training. The current sharpness of any player can be assessed from their time in the 40 yard dash. Wide receivers, cornerbacks, running backs and linebackers are all positions where speed off the mark is crucial.

COLLEGE DRAFT

During the 16 match season, plus whatever playoff matches you achieve, you will find yourself praying for a second classy running back or wide receiver, or need to beef up your offensive line (too many sacks). There can be many weaknesses. The college draft should be used to find those stars of the future and make sure that they're playing for you.

STATISTICS

The statistics section will encapsulate your team's, and your player's, season. Total yards, rushing yards, passing yards, kick-off returns, punt returns (and averages for all these), interceptions, sacks .... all these are kept for each match, the whole season, for the team, and for each player. MVP votes are accumulated for the season. American Football is a game of stats and this simulation sustains that.

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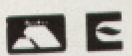
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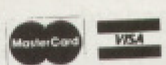
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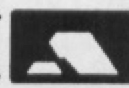
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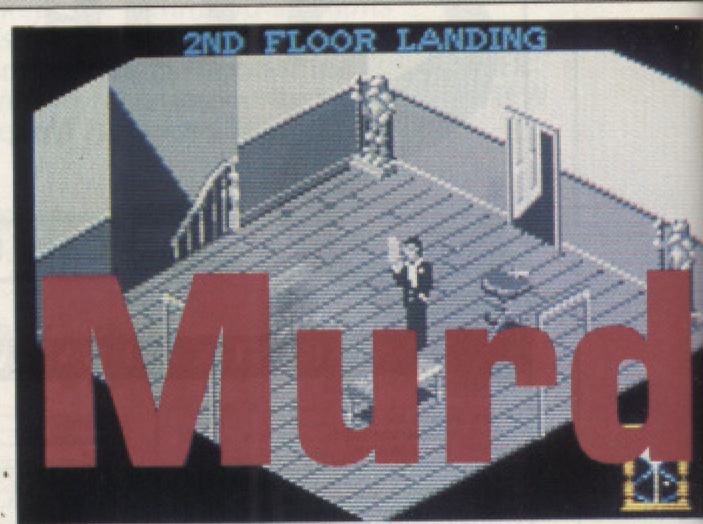
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The Daily Chronicle
June 19 1941
MURDER!
Sleuth is called in to investigate foul play at Ghastley Manor.
NOVICE
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THE LOCAL newshound is a lot faster on the draw than those blockheads at Scotland Yard. Within minutes the tragedy's gory details are in print. Clicking on the date, the name of the house and the difficulty level configures the constituents of an entirely different murder. Exactly the same conditions create exactly the same murder twice.



A corpse, a house full of suspects and a sleuth. Somewhere in the mansion a murderer lurks. Kati Hamza dons her Deerstalker.

A HOUSE PARTY in the country. Upstairs bright young things wander across the lawns sipping cocktails, dance the Charlston and tell tall stories. Downstairs the butler keeps a close watch on the bottles in the wine cellar and rules the pantry with an iron rod.

Suddenly there's a blood-curdling scream. Murder!

It's going to take two hours for the man from the Yard to make it. That's enough time for any amateur sleuth to get to the root of the problem and you just volunteered. If you uncover the murderer before the cops arrive you get enough praise to set you up as a new-age Holmes for the rest of your life. Fail and your name is Watson.

Murder is capable of generating up to three-and-a-half million different murders, each of which has its own entirely logical motive and can be solved on four difficulty levels – from Novice to Super Sleuth. All actions, from making notes to arresting the culprit, are icon controlled and for the sake of atmosphere everything is viewed in period black and white.



IN DEFERENCE to the real police, the corpse is left lying exactly where it was found throughout the investigation. The victim, Mr Charles Innes was found stabbed in the storeroom by Jenkins the butler. What was Innes doing down here in the servants' halls anyway and why was Jenkins carrying a paper knife? It may be wise to question that butler.

THEY ALSO KILLED

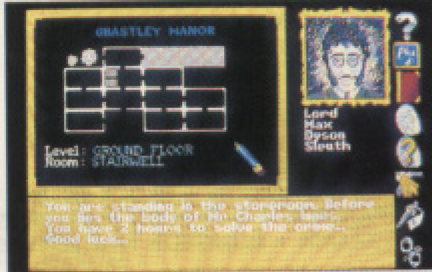
MURDER isn't the most pleasant of subjects, but here for your delectation are some of the more 'famous' people whodidit.

JACK THE RIPPER mutilated and murdered five women prostitutes in the Whitechapel area of London in 1888. Despite many theories his identity has never been confirmed.

JOHN REGINALD HALLIDAY CHRISTIE was chief witness at the murder trial of Timothy Evans accused of killing his wife and daughter in 1953. Evans hanged. Christie later confessed he had committed the murders himself – along with the killings of four other women whose bodies he hid behind a false wall and under the floorboards in his house.

PETER SUTCLIFFE the Yorkshire Ripper attacked and killed 13 women in a four-year reign of terror between 1976 and 1980. Two further victims survived.

THE MOORS MURDERERS Ian Brady and Myra Hindley were sentenced to life imprisonment in 1966 for the torture and murder of three children. Since then Brady has claimed he killed five more.



A QUICK look at the map reveals the layout of the manor's expansive rooms. A butler belongs in the pantry. Lord Alfred Andrews, supersleuth and amateur detective extraordinaire, decides to begin his search there.



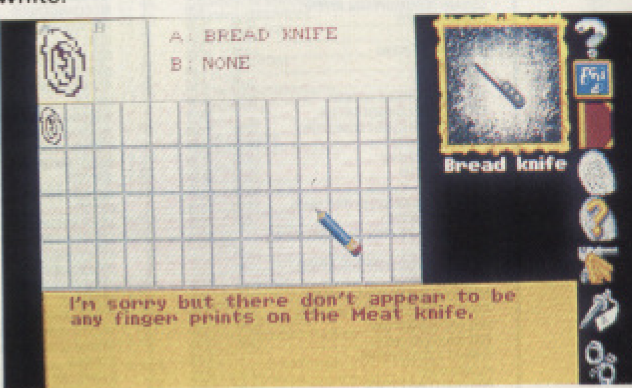
A BRISK walk through the corridors of Ghastley Manor brings our hero a step closer to his goal. The butler is still nowhere to be seen but someone has left something equally suspicious lying around. Supersleuth Andrews is a little shortsighted so he uses his magnifying glass cursor to get a closer look. Aha! A knife.

KINGSLEY OF THE YARD

MURDER is the brainchild of Jason Kingsley (graphics) and Grant Harrison (programming), a gruesome twosome known as Kingsley Harrison. The idea of creating characters and putting them together in an interactive situation came to Grant a couple of years ago when he was still working on the C64 (on games like **Savage** and **Beach Buggy Simulator**) but he felt it was something that wouldn't quite work given the memory limitations of 8-bit machines. Both Grant and Jason have a keen interest in detective novels – Sherlock Holmes and Agatha Christie in particular – so when they got together on what turned out to be Grant's first 16-bit project (Jason had already worked on **Better Dead Than Alien** and Imageworks' yet-to-be-released **Blade Warrior**) a whodunnit seemed the most appropriate theme.

They wanted to create "a game we could play ourselves" and that's why they opted for an interactive murder generating system rather than a series of stories they had to make up from scratch themselves. By far the most time-consuming part of the whole affair was to structure the relationships of the characters within the game: how they interact, whether crushes are reciprocated or not, and so on. "The rest of it was purely cosmetic – graphics and presentation mostly."

Next the boys are planning a hush-hush project on CD-ROM and an even bigger interactive adventure: not necessarily a murder but "something with lots of puzzles" and "a whole universe of interactive characters." Meanwhile, they still enjoy playing their own game: they have even been known to lose!



ACCORDING to the amateur detective's manual there's only one proper course of action to follow on finding a possible murder weapon (there are 20 scattered about the house in every game): check it for fingerprints. Andrews clicks on the fingerprint icon and the image appears. Now if he can only match it with the butler's print by finding an object he knows he's been carrying he may have something of a flimsy lead.

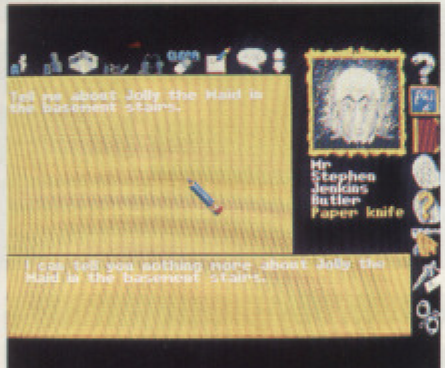


AT LAST po-faced Jenkins makes his appearance. He's simply going about his own business, just like everyone else. The world doesn't stop just because somebody died. They carry on with their petty love affairs, their family quarrels, the financial blackmailing and their jealousy. And usually they want to hide all their dirty linen from the investigator. If lovers are holding hands they are guaranteed to separate when Andrews enters the room.

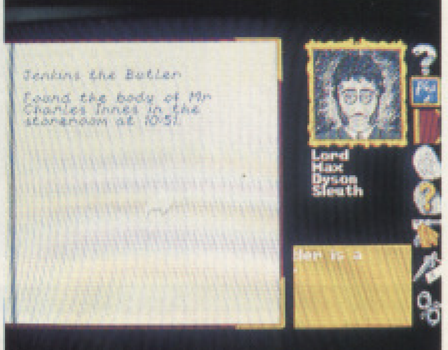
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THE MOST successful murder game of all time is Waddingtons' board game **Cluedo**, also available in computerised form courtesy of Virgin Mastertronic. It was invented in 1944 by Anthony Pratt, a solicitor's clerk, is sold in 73 countries worldwide and has been transformed into a film and more recently a television series.



NOW HE'S found him the butler has no option but to answer the investigator's questions. As an experienced amateur Lord Alfred is capable of formulating all sorts of elaborate queries using the icons at the top of the screen. The butler is grilled on the deceased, his relationship with other guests in the house, what he knows about certain objects and who's been in what room. For the most part his answers are less than enlightening: there's obviously a lot more dirt to dig up.



LORD ALFRED'S best friend is his electronic notebook. It's where information of people, places, motives and clues needs to be studiously logged and is automatically cross-referenced. You never know what obscure connections might become apparent when you study your entries later on. Nevertheless Lord Alfred sometimes finds it necessary to make more copious notes by hand elsewhere.







A Most whodunnits have one major problem. There's no point in playing through the story twice because you already know the plot. Murder is different: three-and-a-half million cases and four difficulty levels throw up enough shady evidence to satisfy the keenest Sherlock Holmes and you never get the same plot twice. Patience is the key: it takes some time to get used to the controls (which are occasionally a touch awkward) and the logic of solving a case. Unless you make a lucky break early on you are likely to spend the first few minutes getting absolutely nowhere, partly because although they always interact with each other most characters have a limited amount of information to give. A few more imaginative answers (and more atmospheric sounds) would have contributed a lot to the level of realism. Once you have got a lead, however, detective mania really sets in and you won't be satisfied till you crack the case. Agatha Christie fans and Columbo lovers start counting your money: Murder is one of the most engrossing whodunnits around.

ST The ST's murders are configured in a different order but in the eyes of the law the guilty and the innocent remain exactly the same.

PC Murder, mystery and suspense are doled out in exactly the same proportions for PC-owning investigators. There are the usual sonic limitations and graphics are in EGA and VGA.





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THE KILLING GAME SHOW
Psygnosis

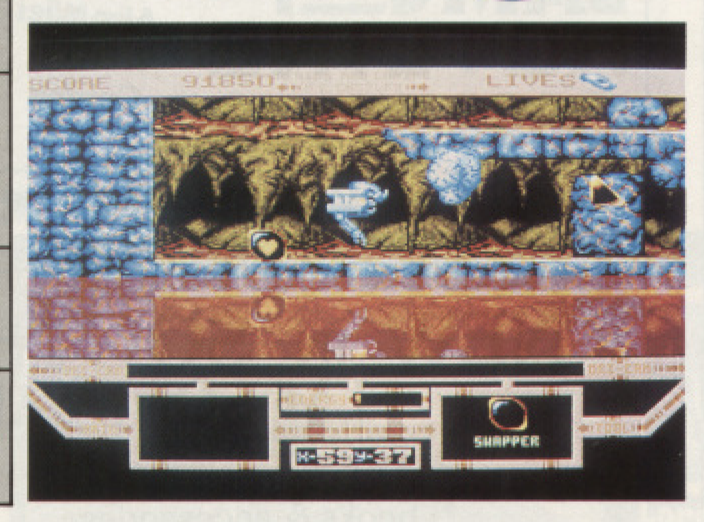
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PRICE £24.99
OUT September
GRAPHICS 87%
SOUND 85%
PLAYABILITY 89%
VALUE 84%

OVERALL 87%

ATARI ST
PRICE £24.99
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THE Killing Game Show

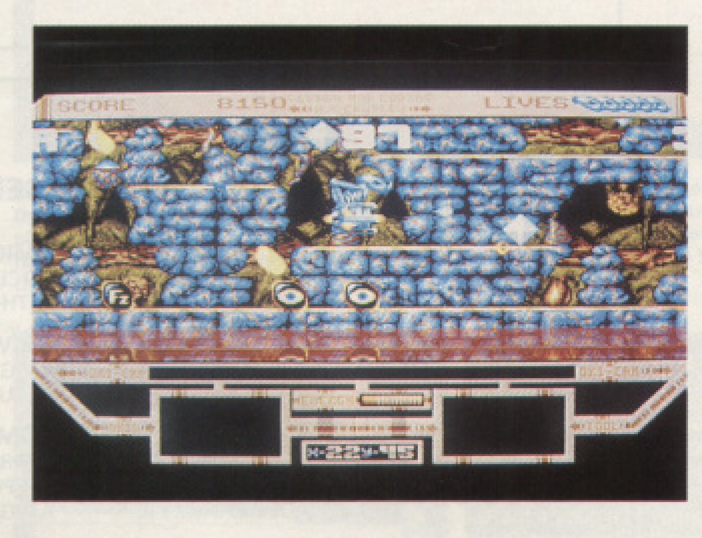


AND OUR first contender is off. He'd better get a move on if he's to avoid that water. Blam! There goes the first alien... What a star! What a start! But can he keep it up?

THE KILLING GAME SHOWS

TEN OF television's most painful prize-winning programmes. Watch them at your peril...

3 2 1 with Ted Rogers
Blankety Blank with Les Dawson
Bullseye with Jim Bowen
Catchphrase with Roy Walker
Family Fortunes with Les Dennis
Punchlines with Lenny Bennett
Sticky Moments with Julian Clary
Strike It Lucky with Michael Barrymore
The Price Is Right with Leslie Crowther
Winner Takes All with Jimmy Tarbuck



NOW HE'S slipping away from the liquid and heading on towards a diamond. He should be able to collect that one without too much trouble. But as you can see on your screen, folks, there are still 97 diamonds to find before he can escape from this cylinder.



WITHIN minutes our brave contestant is down to just 72 diamonds with more in sight. Uh oh – here comes trouble. A swarm of aliens are heading straight for him. How will he cope? Remarkable! He takes a leap in the air and with a single volley wipes out half of his attackers. What a show this has turned out to be!

ALIENS usually travel in predictable formations, so choose your position with care. Fortunately, most of them aren't armed.

YOUR metallic craft has quite a few tricks up its sleeve, walking up walls being one of its best.

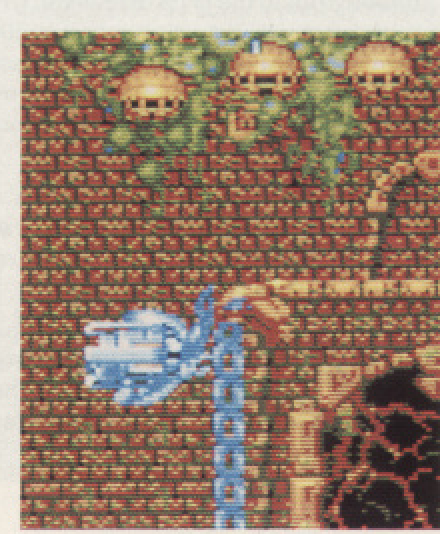
TWO bays are available to you – one for holding tools and keys and the other for weaponry. Equipment found along the way includes side-firing missiles, triple shot, and water freezers (which temporarily stop the flow).

And now, live from Psygnosis – it's the quiz of your life! [cue: music and applause]. Or should we say FOR your life. Ha ha ha. But seriously, folks, let's hear it for your host – Laurennnnnnce Scotford... [cue: rapturous applause].

NO-ONE knows what tomorrow will bring, but one thing about the future is sure: television game shows will literally be the death of us. Even the Japanese game show **Endurance** is going to look like **Children's Hour** compared to the stuff our grandchildren will be watching. Stuff like **The Killing Game Show**...

Psygnosis' program of this programme takes place within a hollow cylinder laced with platforms and walls. Your task is to escape, intact, from each cylinder. And looking at the specification of your craft that doesn't seem too difficult. It hops, kangaroo–style along the platforms, and can even climb walls – provided its leaps are well-timed.

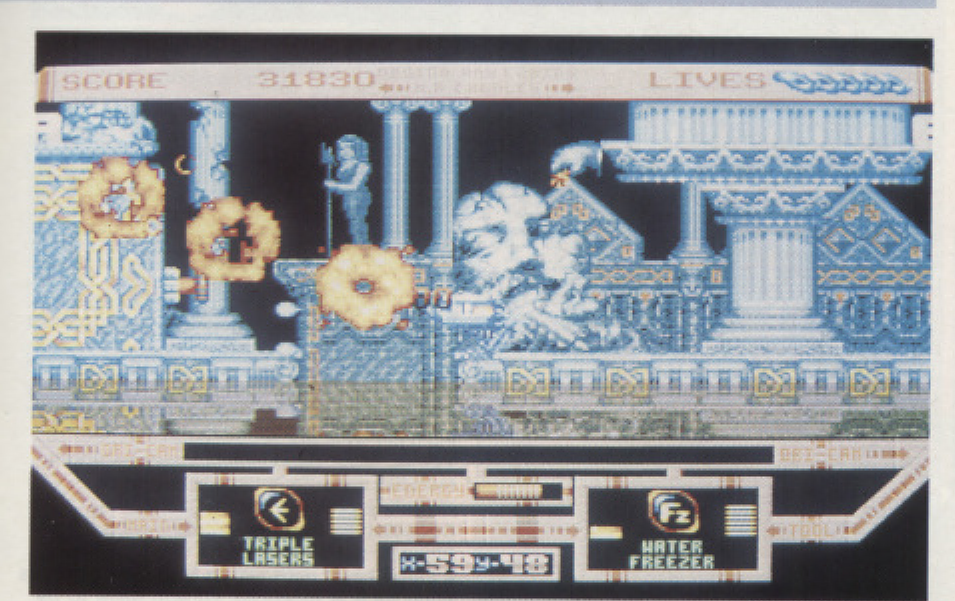
The only problem is the cylinder is slowly but surely filling up with a deadly liquid that destroys anything it touches. And as if that wasn't worrying enough there's a host of malicious creatures to keep you company. Against all these odds, only those who play hard will fare well.


CLIMBING chains is a handy trick to master – especially when a quick getaway's required. More useful still is the ability to fire and climb simultaneously.

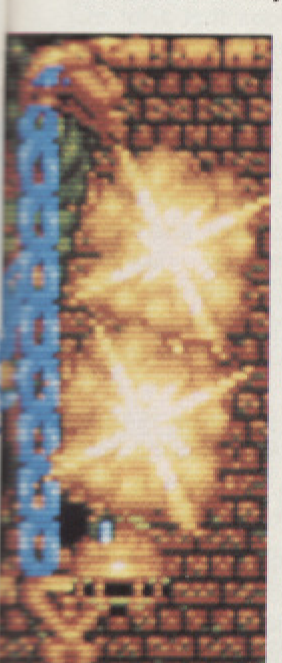


APART from the time-pressure imposed by the rising fluid some levels have added incentives to ensure you perform – like the task of collecting a set number of diamonds and a time limit proper.

THE LIQUID looks refreshing but it is in fact deadly. It's constantly rising, too, so don't hang around to admire the scenery.



HERE'S a neat idea. After you lose a life your actions are instantly replayed (as indicated by the 'R' in the corner of the screen), so you can sit back and enjoy your finest moments and learn where you went wrong in the process. Better still, you can retake control at anytime during the replay.

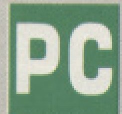


A

The Killing Game Show is slick in every aspect – from the TV show opening sequence to the action replay feature. It's immediately obvious that a lot of thought has gone into its playability and accessibility. Although simplistic in concept, the action is fast-paced and tense, with the atmosphere enhanced by colourful, detailed scenery (there are eight distinctive graphic styles used to make 16 attractive levels) and a driving soundtrack to suit the pace of the level played. For palatable platform pranks with a difference you won't go far wrong with The Killing Game Show.



Due for release in November this one should be almost identical to what's seen here. The only major difference will be a slightly smaller colour palette for the visuals.



There are no plans for a PC version at present, but since Psygnosis has converted most of its best-selling games for PC there's still a possibility.

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VENUS: THE FLYTRAP
Gremlin Graphics

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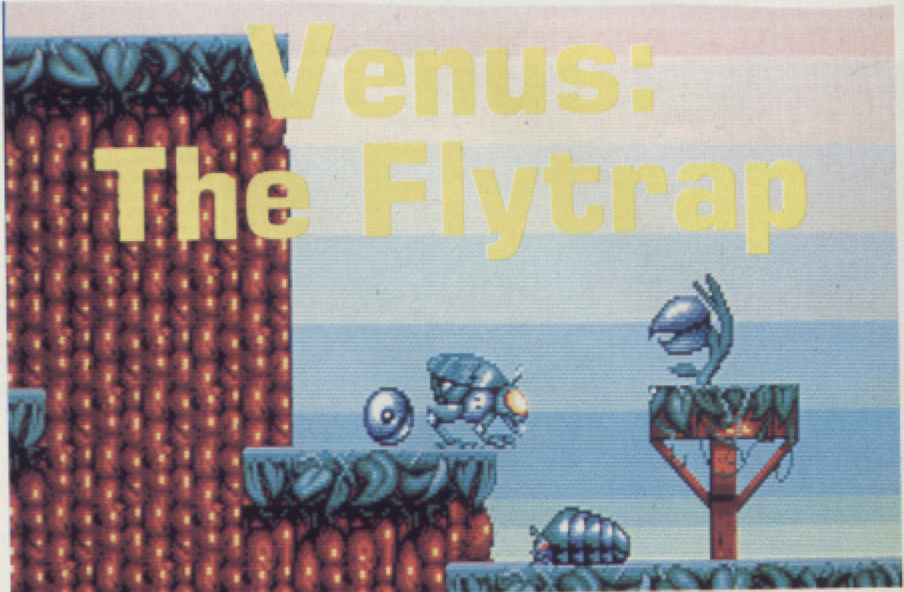
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OVERALL
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N/A



VENUS has 50 levels split into 10 worlds. This is the Forbidden Forest, the opening world. There's nothing too demanding here, even for the least competent of players – so you should be able make it to the next world on your first play. World Two's not so easy though...

The star of Gremlin's platform-orientated shoot 'em up is a mean mechanical fly. Laurence Scotford is afraid... Very afraid.



THE ECOLOGY of the Earth has been ruined. Man's need for larger and more efficient food production systems has led to over-intensive farming and excessive use of deadly pesticides. This has resulted in the destruction of every form of insect life on the planet. In an attempt to restore order, scientists set to work to create a race of cybernetic insects. But once the insects were unleashed things went drastically wrong. An error crept into the genetic programming of these artificial arachnids and arthropods, sending them on a wild rampage which threatens the entire world.

This even greater threat to the planet needs to be arrested before too much damage is done. In a last-ditch attempt to survive, the scientists went back to the drawing board and created a huge mechanical killer fly to annihilate the rogue creatures.

What this all boils down to is negotiating simplistic platform arrangements and destroying anything that gets in the way. And a fly's gotta do what a fly's gotta do...

THE FLY'S THE LIMIT!

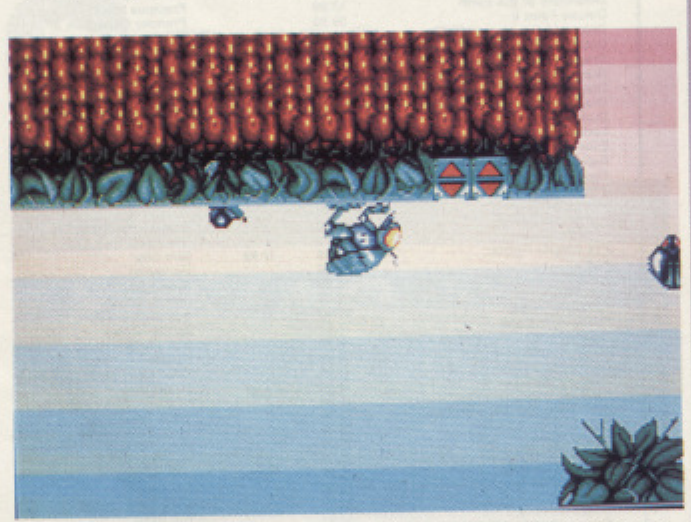
FOUR superfly facts you didn't want to know about flies...

FLIES do not digest their food internally. They first vomit corrosive internal fluids onto food which help to break it down. The semi-liquidised product is then easily ingested.

ONE TYPE of fly responsible for the death of millions is the mosquito. Maleria's only transferred by the female mosquito as it's only the female of the species that bites. Malaria is actually a parasite which first settles in the liver and then multiplies and attacks red blood cells.

SWATTING flies is not easy. The reason they nearly always get away is that they are highly sensitive to changes in air pressure and can detect the approach of any fast moving object. Fly swatters work simply because they have holes in them, allowing air to flow through and causing a far smaller change in air pressure.

THE MAYFLY has an average life span of 48 hours, just enough time to mate and lay eggs. The eggs lay dormant until the following year, whereupon a new generation of May Flies hatch and breed.



PADS dotted around the scenery affect the fly in different ways, ranging from Time Loss to Continuous Jumping. The most disorientating effect is Reverse Gravity. Step on this pad and you suddenly find yourself upside down and clinging to what was the cavern roof. Manoeuvring from this position takes some getting used to, but soon becomes second nature.

FLY SWOTTING

YOU NEED to know your enemy, so here are some of the more common aggressors encountered in Venus.



BOINGS bounce around and can cause plenty of problems. They often appear in pairs, so mind your back!



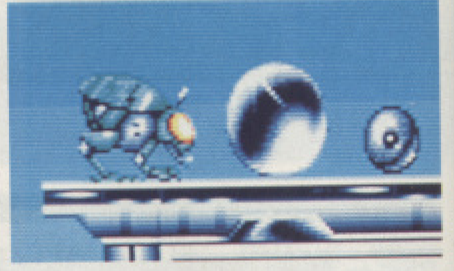
BATMOTHS irritate but are easily destroyed. Two or three often appear from the side of the screen, so move fast!

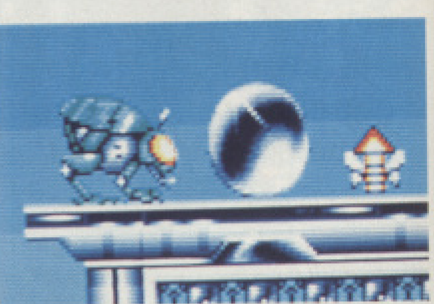


FLY TRAPS don't move but present a tough obstacle.



GUNS are particularly tricky. Wait until they fire a shot before peppering them with bullets. But watch out for its return of fire!





POWER-UPS are an important aspect of Venus. Most dead aliens leave behind a metallic capsule, which, when shot, reveals a pick-up ripe for collecting. Collectables include simple bonus objects, extra lives and a vitality bonus – a small heart with wings that flies away as soon as it is released, so you have to be quick to catch one.



BETWEEN levels you are treated to a bonus shoot 'em up stage. The idea is simple: shoot as many of the passing insects as possible. Apart from adding to your score, this stage is invaluable for collecting power-ups in preparation for the next gruelling world.

ST From the moment that the introductory sequence begins it's obvious that a lot of tender loving care has been lavished on **Venus**. It has a clean, polished feel. Each world is colourful, with large, well-animated adversaries, all accompanied by a palatable ditty and suitable spot effects. The most impressive aspect of Venus though, is the control of the fly. It's possible to determine your jumps with a great degree of accuracy, and there are some neat touches which add character – like the way the fly's wings flutter when it's perched on the edge of a platform. Despite proving a little repetitive at times, Venus represents an entertaining challenge. Worth a flutter...



There's little to separate this from the ST version. It's marginally more colourful, but this enhancement in no way affects the gameplay.



There are no plans at present for a PC version. It shouldn't prove too difficult to convert, but only if there's sufficient demand will anything occur.



Apprentice

Zolo, an apprentice to the Master of the Guild of Magicians, is young, talented and wise beyond his years. Though he has another 400 years of apprenticeship to serve,

Zolo has given glimpses of brilliance. His reward is a chance to enter the Guild provided he can cross the bewitched and dangerous world of Fumo, the dragon. The world of Fumo is colourful and full of cute but intelligent inhabitants. There are many hidden levels and rooms which can only be entered after solving different puzzles.

Zolo will need all his guile, wit and mastery of his craft to solve the complex puzzles. His youth and agility will be an asset as he journeys through the bewitching colourful land of Fumo. An arcade adventure full of colour, superb graphics and intrigue, to grip your attention from start to finish.

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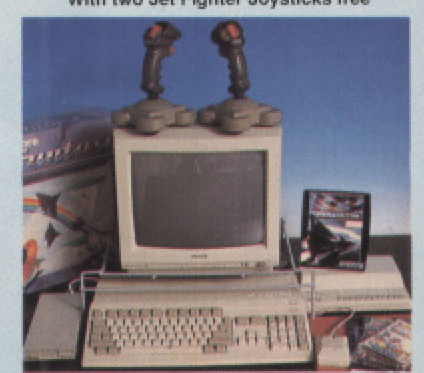
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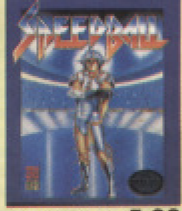
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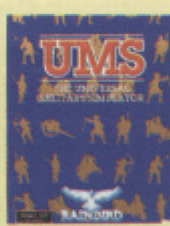
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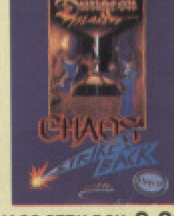
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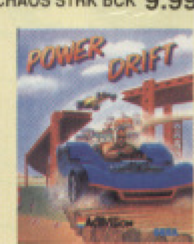
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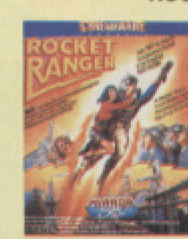
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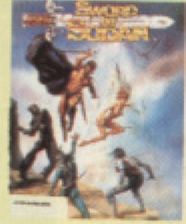


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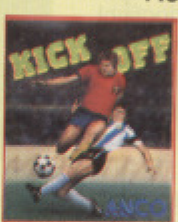


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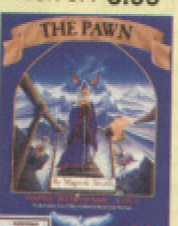
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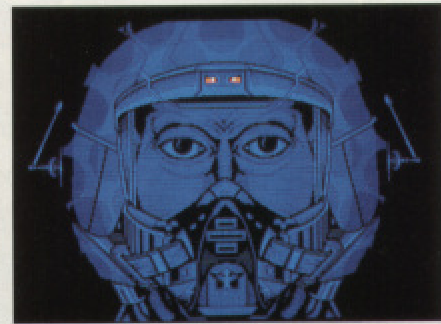
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OPERATION STEALTH
Delphine And US Gold

AMIGA	
PRICE	£24.99
OUT	Now
GRAPHICS	82%
SOUND	86%
PLAYABILITY	87%
VALUE	80%
OVERALL	**85%**
ATARI ST	
PRICE	£24.99
OUT	Now
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COME A LITTLE CLOSER...

DELPHINE'S made a few minor enhancements to its Cinematique system since its debut in Future Wars. Perhaps the most notable improvement is the fact that you don't need to be standing on top of an object to operate it – your on-screen persona now walks to the item in question. It's a shame then that your character doesn't use the same level of initiative when it comes to walking across the screen. Unlike, say, Lucasfilm Games' Indiana Jones The Graphic Adventure, **where Indy walks around objects to reach the indicated destination, in Operation Stealth Mr Glames has to be set a series of 'waypoints' around any obstacles. Maybe things will be different with the next release,** Cruise For A Corpse**... One other tweak which (fortunately) didn't make it on the final Amiga version of Stealth is the use of the machine's in-built speech to read out the words on screen. Among the catalogue of vaguely amusing (but eternally irritating) pronunciations were Steal-th instead of Stealth and M R Martinez instead of Mr Martinez.**





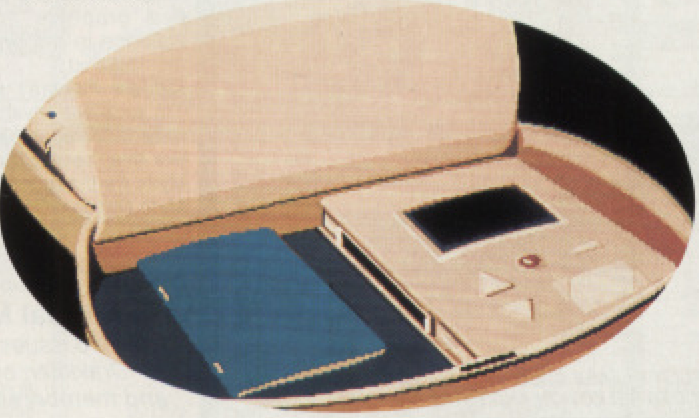


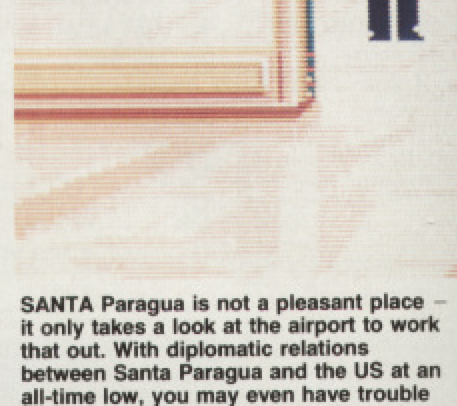
A FILM-LIKE opening sequence sets the scene as the credits roll. Just before the Stealth is put through its paces at its secret Air Force base, the test pilot is 'subdued' and an impostor takes his place. Before anyone realises what's going on, the Stealth is up – and away. No-one knows where it went, and of course trying to track it would be pointless.

Operation St



AT THE Washington headquarters of the CIA, your mission (code-name Operation Stealth) is explained. While the Russians are the prime suspect, scraps of information have pointed to a small war-torn South American country called Santa Paragua – one agent has already been dispatched there, and you have to rendezvous with him to find out what he knows. With nothing more than a briefcase and an air ticket, you are off in search of the Stealth.





SANTA Paragua is not a pleasant place – it only takes a look at the airport to work that out. With diplomatic relations between Santa Paragua and the US at an all-time low, you may even have trouble getting past the armed guard with your American Passport...

HAVING found some privacy in the toilets, a little messing around with your briefcase reveals a secret compartment and a mechanical passport falsifier. With this electronic wonder you can produce a more suitable passport. It's worth bearing in mind that Santa Paragua's relations with France have been pretty good of late.

Invisible. Silent. Stolen. The world's most advanced fighter plane has disappeared and only John Glames can find it. With a little help from Gary Whitta of course.



IT'S THE MOST expensive military aircraft in the world. Radar sees straight through it, and as far as Sonar's concerned, it doesn't exist. It can perform high-speed low-level bombing runs virtually undetected, dogfight at high altitudes and outrun almost anything else in the air. In short, the US Air Force's fabled F-19 Stealth Fighter is one serious piece of hardware.

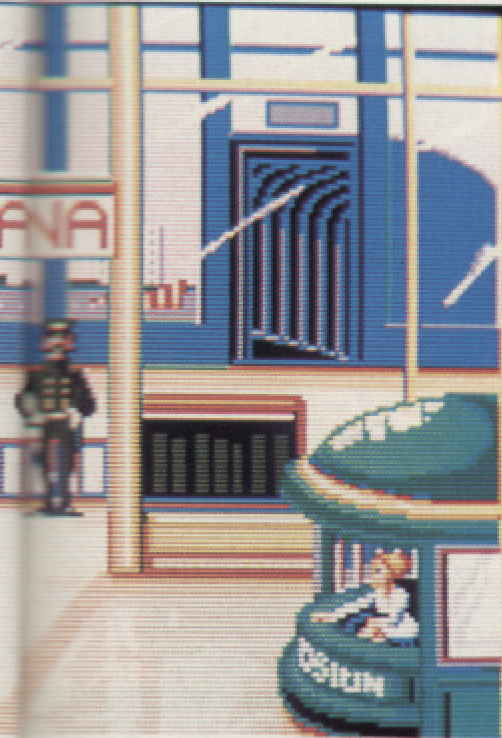
And it's gone.

Nobody knows exactly how or who, but the F-19's disappeared from its top secret test site and the government isn't too happy about losing the linchpin of the United States' air superiority. Now it's up to the CIA to get it back before it's too late.

And so begins **Operation Stealth**, the second game (after **Future Wars**) to make use of Delphine Software's revolutionary Cinematique adventure system. With no text-input required, all commands are executed via the mouse and a series of pull-down menus. As James Bond-like CIA agent John Glames, it's your job to track down the Stealth and ensure its safe return to the right hands.



ealth









GETTING people to pay attention to you in the Bank, or getting a room at the local Hotel can be major problems if you don't know the score. The Bank comes in handy for dealing with money (provided you can find some in the first place), and the Hotel, while at first seeming a quiet enough place, is a gateway to even deeper trouble...

IT WORKS! The guard is only too happy to let you pass. That's the first of many problems that stand between you and the Jet. The girl at the information desk has a mysterious telegram that could lead you to the rest...

ONCE out of the airport and in town, meeting up with your contact is Priority Number One. But for some reason no-one seems keen to help you, and anyone that does may not be what they seem. Even the other agent is difficult to find. When you eventually make contact, the plot takes a quite dramatic twist...

A Operation Stealth's strength is its strong storyline. It's constructed in such a way that there's always something to see or do – and that something is normally finding a way to get out of a tight spot. The James Bond espionage feel is effectively recreated (Glames is never seen in anything but his tuxedo), and the bad guys are very bad indeed. There's even a love interest! Thankfully the difficulty is well graded so that there's nothing too off-puttingly devious awaiting in the early stages. Once you get half-way through though, you can expect to be tested to the limit. Visually Stealth's a treat, and the music score, while not as impressive as that in Future Wars, heightens the atmosphere – particularly during the frantic arcade sections. In fact the only aspects that really let the side down are the Cinematique system itself (which hasn't been greatly modified since the first game and therefore still isn't as ideal as its potential suggests) and the 'nasty' factor of some of the puzzles – even when you know how to solve them you can have some trouble telling the program what you want to do. But these are only minor blemishes on what otherwise is a highly-polished and playable adventure. Ian Fleming would love it.

ST The only major difference between this and the Amiga version is the sound – there's slightly less of it and it's not quite so 'solid'. But apart from that it's more or less identical, right down to the number of disks it occupies (three).

PC Currently under development in France, IBM Operation Stealth promises to support all major graphics cards and sound boards. September's the time, and £29.99's the price.



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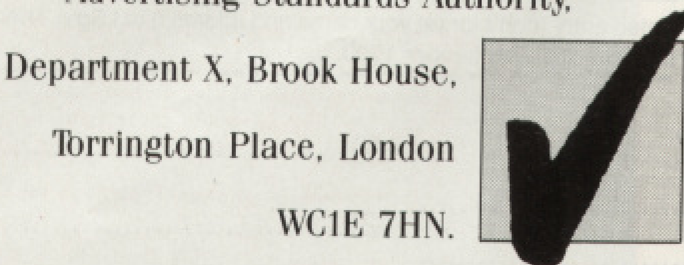
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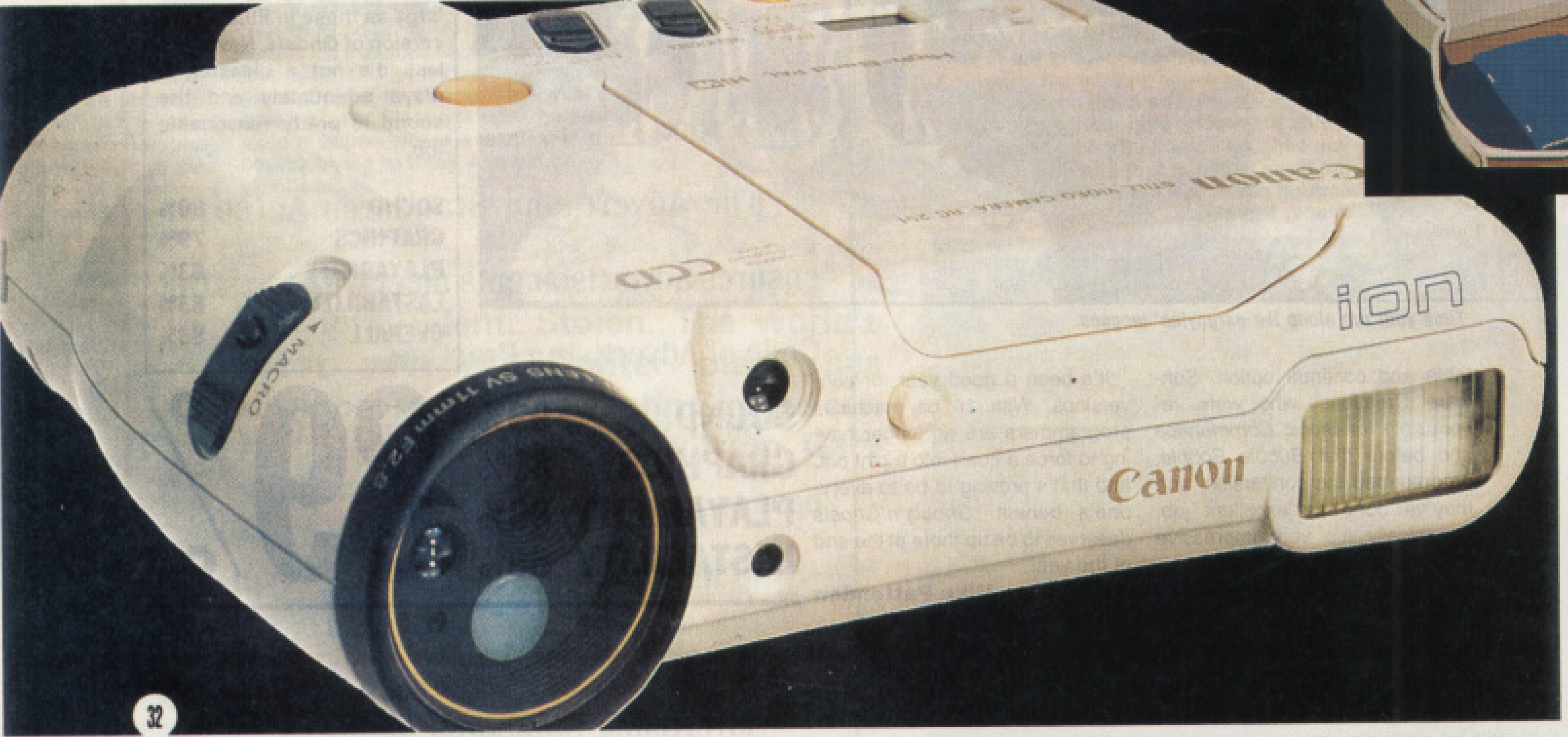
And that's not all! Also included is an even more compact **CASIO COLOUR POCKET TV** – ideal for whiling away the long hours when you get shut in car boots by Red Agents, or while hiding in the fuselage of escaping helicopters.

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So what do you have to do to get your hands on all this gear? These five easy questions are all that stand between you and a life of intrigue...





FOR ENTRANTS EYES ONLY...

The editors's decision is final and no correspondence will be entered into. Employees of EMAP and US Gold are not allowed to enter. And by the way, The One accepts no responsibility for its readers being detained in foreign countries on charges of spying as a result of this competition. If you get caught, that's your problem.

Send your completed entry (don't forget your name and address) to **I Spy, The One, Priory Court, 30-32 Farringdon Lane, LONDON EC1R 3AU** to arrive no later than the 28th September 1990.

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1) John Glames works undercover for the CIA – but what does the acronym CIA stand for?

2) What's the name of Delphine's forthcoming Cinematique adventure with an aquatic theme?

3) Name three actors to have played James Bond on screen.

4) In which fictional South American country is Operation Stealth set?

5) What's the name of author John Le Carre's most famous, happy-go-lucky spy character?



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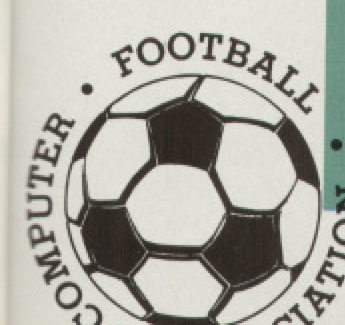
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The first round of competition will start on 3rd November 1990.



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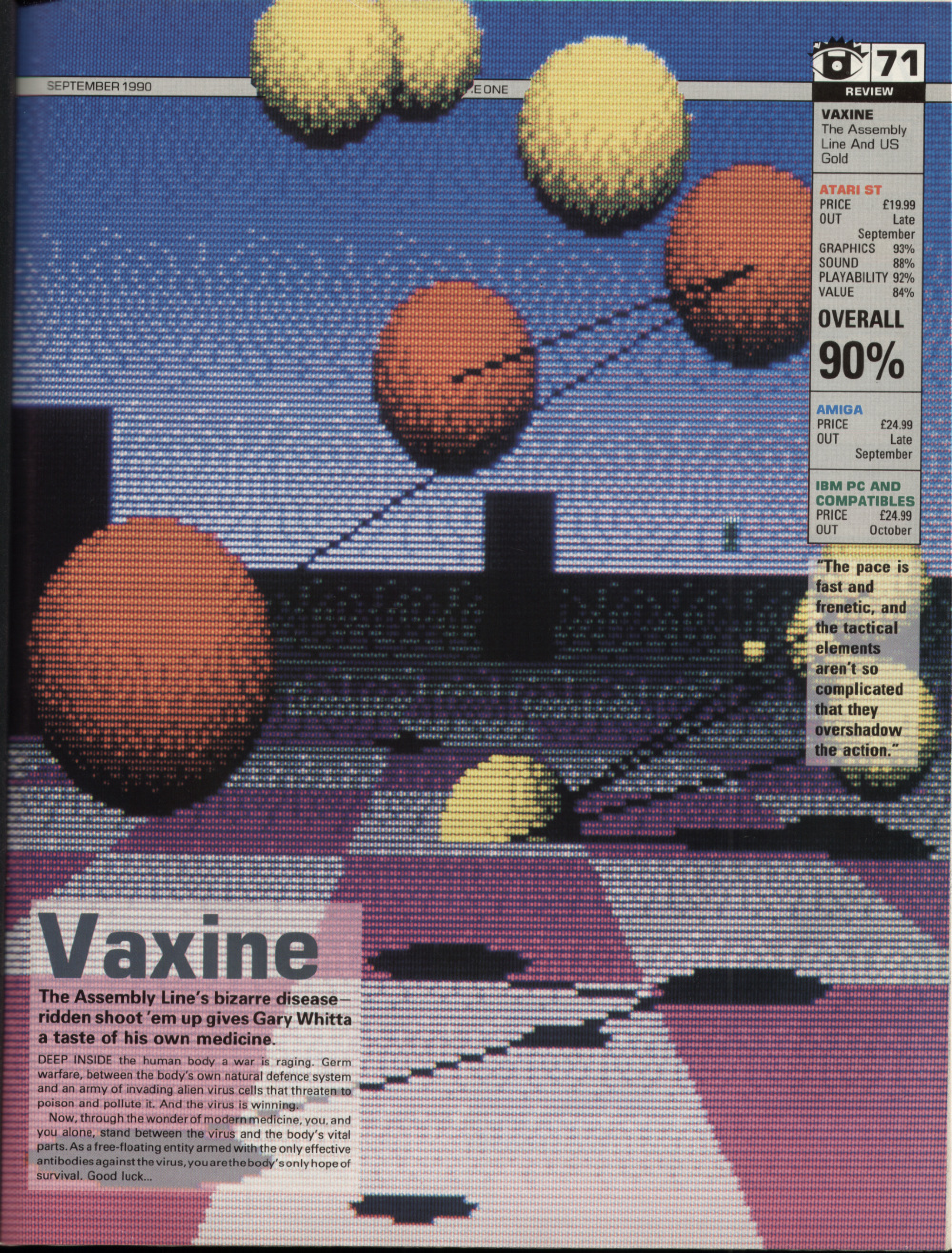


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RICK DANGEROUS 2

WILL BE BACK IN A





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The Assembly Line And US Gold

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GRAPHICS	93%
SOUND	88%
PLAYABILITY	92%
VALUE	84%

OVERALL
90%

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"The pace is fast and frenetic, and the tactical elements aren't so complicated that they overshadow the action."

Vaxine

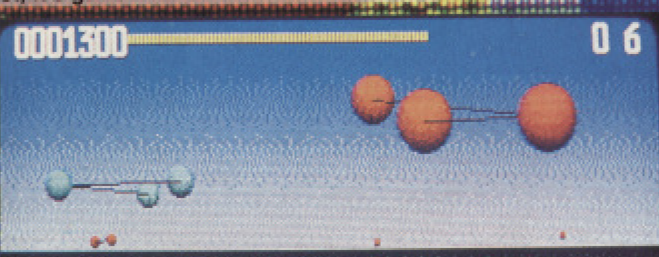
The Assembly Line's bizarre disease-ridden shoot 'em up gives Gary Whitta a taste of his own medicine.

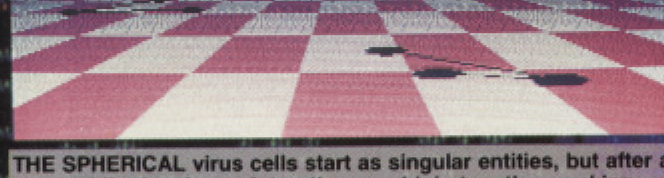
DEEP INSIDE the human body a war is raging. Germ warfare, between the body's own natural defence system and an army of invading alien virus cells that threaten to poison and pollute it. And the virus is winning.

Now, through the wonder of modern medicine, you, and you alone, stand between the virus and the body's vital parts. As a free-floating entity armed with the only effective antibodies against the virus, you are the body's only hope of survival. Good luck...

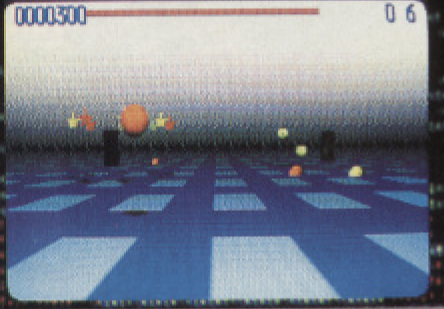


THESE half globe-shaped bases are what you have to protect at all cost. The virus cells are out to seek and destroy them, and should they manage to knock out the lot, it's game over.

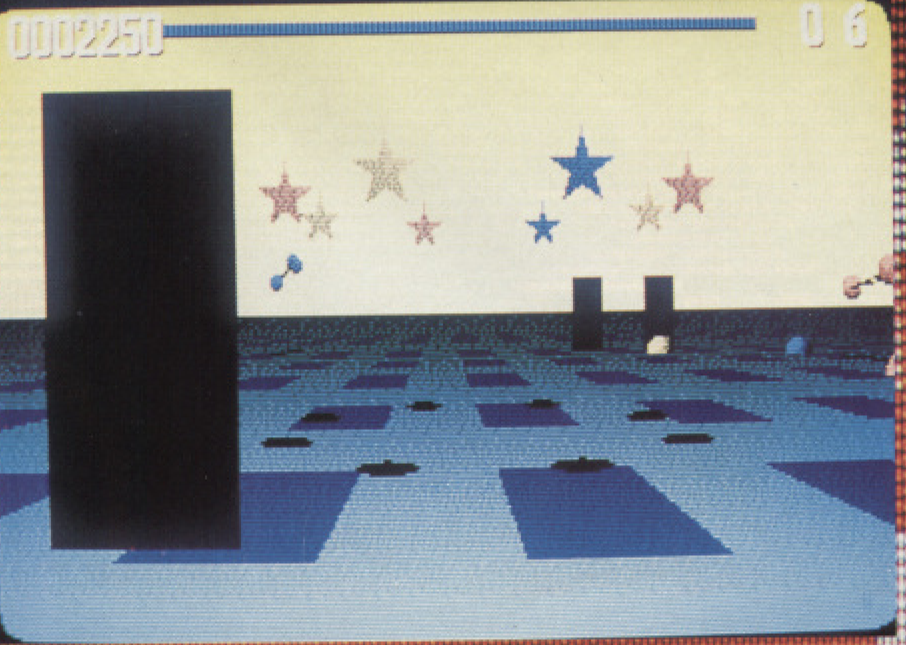




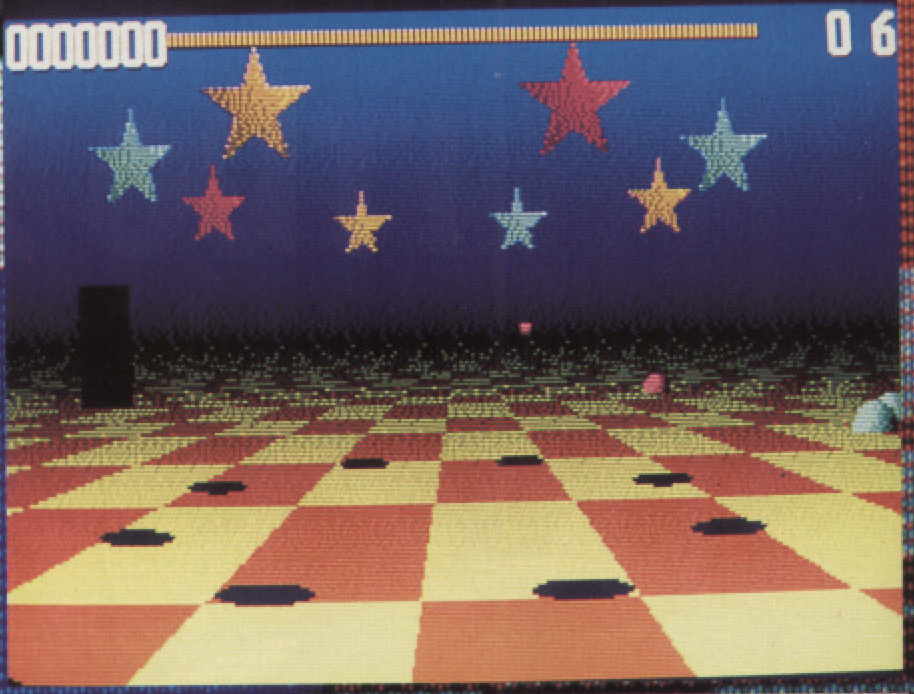
THE SPHERICAL virus cells start as singular entities, but after a short while they bump into others and join together, making altogether more dangerous genetic strands. When three or more virus cells get together, they go off in search of the nearest base.



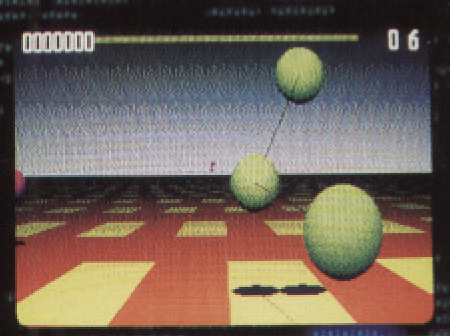
THE ONLY way to destroy a virus cell is to shoot it with one of your antibodies. You have three types, one for each cell colour. Shooting a cell with an antibody of the same colour destroys it. Shooting a virus cell with a different colour releases a star – collect it for antibodies of another colour.



THESE doorways don't transport you around the screen as you might expect. Instead they freeze time, stopping all the virus cells in their tracks. However, the effect only lasts until you fire an antibody.

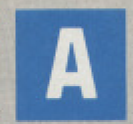


YOUR supply of antibodies is limited. When you run out of all three colours, all is effectively lost. Fortunately there are bonuses to be had once a level is completed. Strings of stars snake onto the screen, providing the opportunity to completely replenish your ammunition supply.

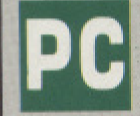


IF THE going gets tough, more sophisticated antibodies are on hand to save the day. With the right combination of mouse clicks you can launch multiple antibodies (joined by strands in the same way as the virus cells) which hang around the screen waiting for something to attack. When a large enough virus develops, the antibody locks on, homes in and wipes it out.

ST While first impressions could lead you to believe you are in for a huge and sprawling dextral adventure experience, what **Vaxine** boils down to is a straight 3D shoot 'em up with a slight tactical bent. It's possible to trace Vaxine's roots all the way back to **Battlezone**, although here the stylish gameplay is more sophisticated than Atari's ageing classic. The pace is fast and frenetic, and the tactical elements aren't so complicated that they overshadow the action. The result is a game that's quick to pick up and great fun to play. The icing on the cake comes in the form of the off-beat atmosphere, courtesy of psychedelic colour schemes and wacky jingles and sound effects. And, as an added bonus, Atari STE owners can make use of their machine's advanced capabilities with a special option that gives the same amount of colour and sound as the Amiga version. Infectious!



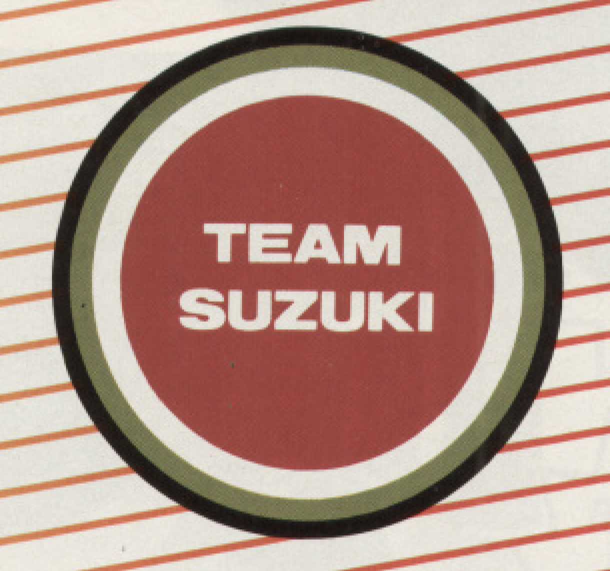
Commodore Vaxine promises to be almost identical to its Atari counterpart. The most noticeable difference will be more colour than is seen here.



If you have it, IBM-compatible Vaxine supports it – CGA, EGA, VGA, plus Roland and AdLib sound cards. It's due out shortly after the 16-bits, so hang on in there.

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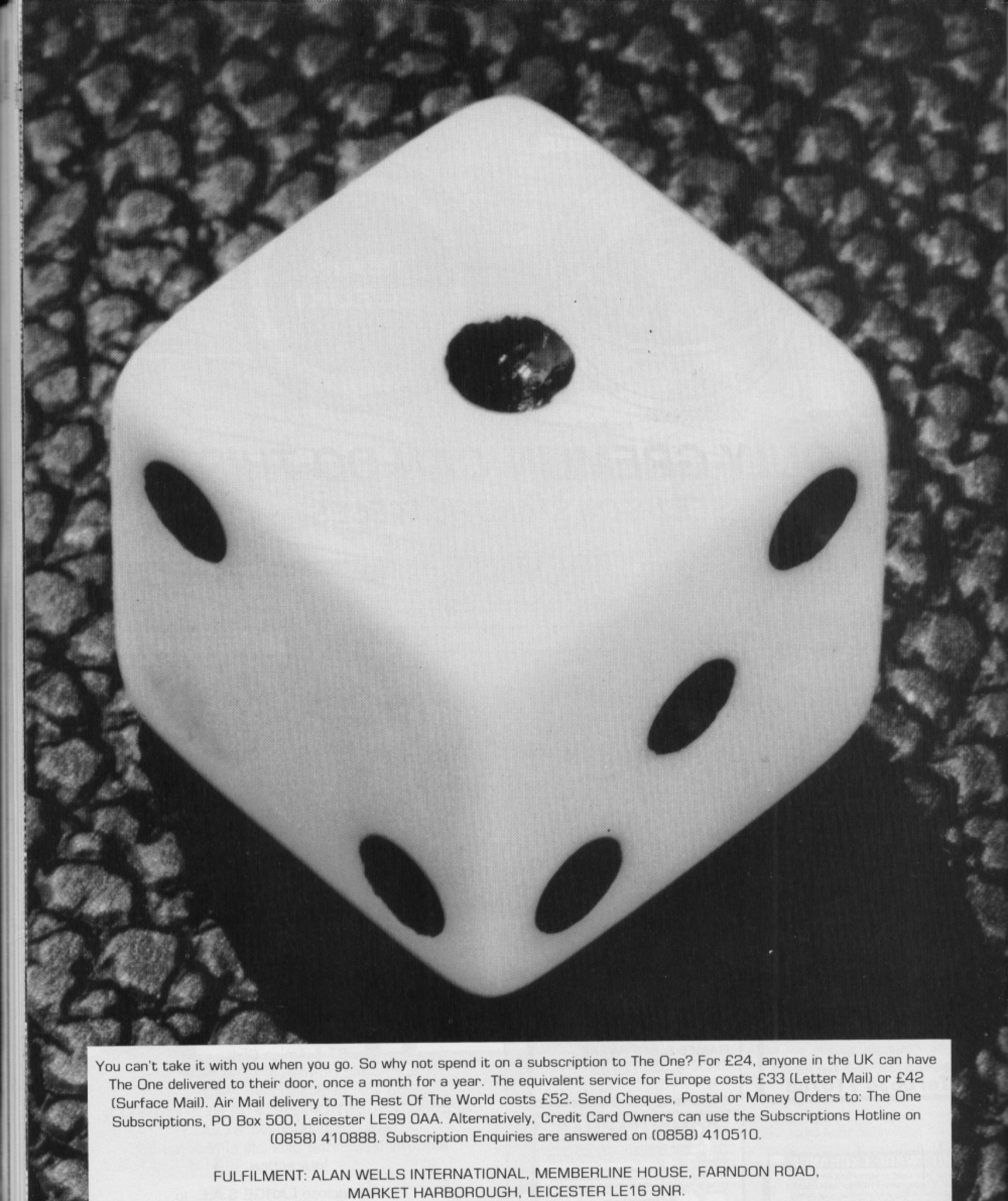
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THE FIRST track's easy enough to negotiate – just to let you get in the mood. Through a combination of hustle, bustle and sheer skill, the red, Nesbitt-controlled truck (centre) is leading (information courtesy of the status panel in the top right-hand corner) and is about to boost his bank balance by collecting a bag of cash that's just appeared.



Ivan 'Ironman' Stewart's (TM)



Brian Nesbitt steels himself for the race of a lifetime against the legendary Ironman.

BASED on the popular American indoor arena event and converted from the little-known Leland coin-op (the company's only other claim to 'fame' is the American Football 'simulation' **Quarterback**, converted by Melbourne House), **Ivan 'Ironman' Stewart's (TM) Super Off-Road Racer (TM)** is truck racing pure and simple.

Sat in your 'tuff' truck alongside three opponents (two of which may be human-controlled), your objective is to win at all costs – to beat the Ironman himself and collect as much money as possible in the process.

To test your mettle to the full there are eight different tracks, played both clockwise and anti-clockwise – and just to keep you guessing, the later tracks appear after repetitions of the earlier ones. Each track is contoured with bumps and jumps, dips, the occasional water trough, 'chicane', 'crossroad', and even a short-cut.

Hard work, but only those with nerves of steel can melt the Ironman.

BETWEEN races you get the chance to spend some of that hard-earned moolah on performance-boosting equipment for your truck. And you need it – the computer-controlled opposition gets considerably tougher on later courses. Apart from the more obvious additions, the Tires improve steering, while the Shocks enhance the truck's road holding sc you don't bounce about so much. If you get desperate for equipment you can always trade any spare credits for 100,000 dollars.



HARD WORK

ALTHOUGH Graftgold as a whole made these conversions happen, there are three main names behind the Amiga, Atari ST and PC versions. Former Commodore 64 coder Gary J Foreman handled the Amiga and ST programming, with ex-Spectrum man David O'Connor working on the PC side of things, and Jason Page to worry about the sound. Everyone else in the team helped out with the play-testing.

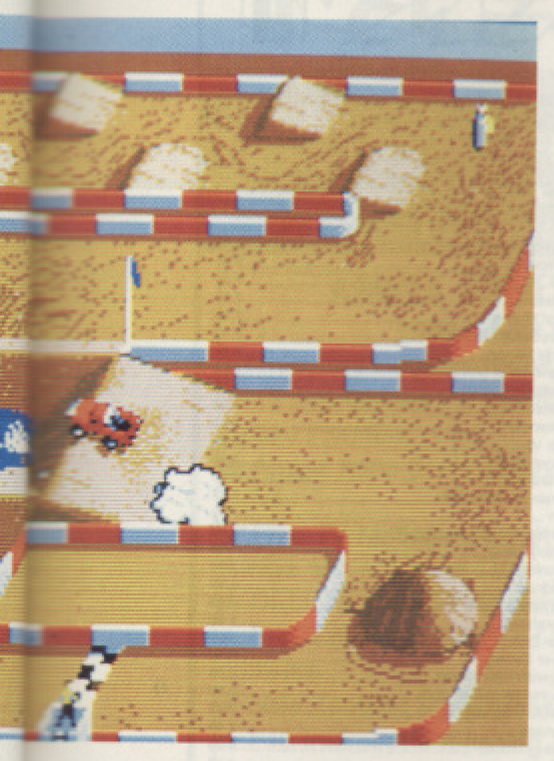
Conversion work began in November of last year, but the total time spent was more like six months as Gary and David took time out to help with other Graftgold wares. Despite its apparent simplicity, Ironman was not an easy game to convert...

"Leland gave us the coin-op's source code – over half a megabyte and in Z80 – but we played the arcade game to death to familiarise ourselves with it," David reveals. "We were given all the essential graphics as well, but we ended up taking pictures for reference. Most of the graphics have been touched up a little bit by John Cummings."

The most interesting thing about this baby is the attention to detail. "The program uses a formula for each wheel which is matched up to align the car so it doesn't 'bend' the axles," Gary explains. "The way the program handles all the gravity, and the bouncing along the contours of the tracks and so on – it does it all properly. You can see in the source code that Leland has all sorts of fancy calculations to do everything right. It didn't seem necessary for this sort of game but they did it. It does mean that it plays really well, with all the forces of collision calculated. It's a fairly accurate simulation of a real truck."

David continues: "The trucks look like they were designed on a CAD program for all the angles and lighting and everything, and then shrunk down. There's no way you could draw all those. Our trucks aren't the same size as the arcade's – we made them a little bit bigger. To shrink them down and still make them look like trucks is tricky. But most of the arcade graphics are in there. Certainly none of the essential ones are missing. The conversions have got the right number of dust clouds and splashes and waving flags all that sort of stuff."

"It's been difficult to fit it all into half a megabyte," Gary adds. "We had to shrink the tracks and touch them up a bit – the arcade game's 30 character lines deep and we can only have 25 – but it's not really made a big difference. We have to load in each track separately, although the one megabyte versions load in all tracks only once."

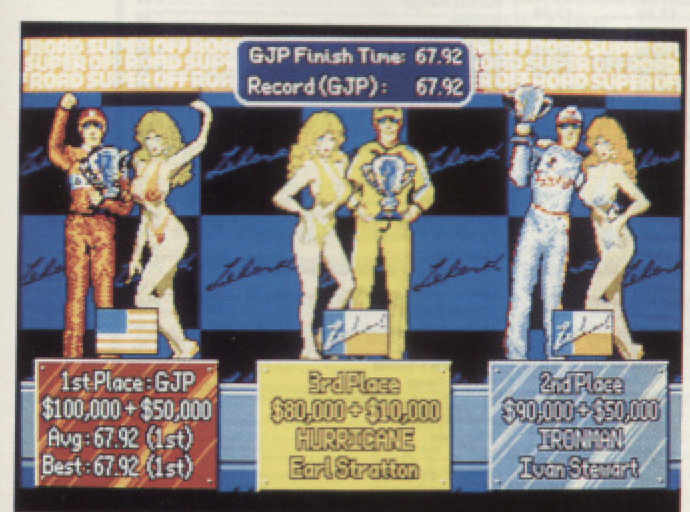


THE GOING gets a little tougher on Track Two, with a decidedly difficult 'chicane' of sorts to pass at the top. As the Ironman makes waves in the water trough in the centre, the dust clouds fly as our Brian races along the straight in fourth place. He's going to have go some if he's to collect the Nitro at the top.



BRIAN didn't manage to beat the best and ended up using one of his three credits to bribe the officials into allowing him onto the third track. This course is the first to feature a devilish crossroad, where over-zealous drivers often fly off onto the wrong part of the track. As our Bri's about to demonstrate, a well-timed burst of Nitro is the only way to fly... over the cabs of the opposition and into the lead.

Super Off-Road(TM) Racer



WITH the race over (Penn taking a convincing first to Nesbitt's fourth) the prizes are presented. And just look at the size of those jugs you get to handle! They look great on the mantlepiece, but there's more to racing life than just trophies. Beat the Iron Man himself and you get a sizeable wad of 100,000 dollars. The Mary Whitehouses among you will be pleased to hear that there's a 'censor' dipswitch on the arcade machine. This allows scrupulous arcade owners to flip between two sets of graphics, one with the girls fully clothed and the other, more revealing version seen here. "The girls with bikinis are the only we graphics we were given," says PC programmer David O'Connor. "There are a lot of unused graphics in the arcade machine – like a complete set buggies. They probably didn't have the memory to use everything."

A They certainly don't make 'em like they used to, eh. Ironman's a new name to the world of computer racing, but its gameplay's almost as old as the man himself. This is no Bad Thing. In fact, it's a Very Good Thing, because apart from Activision's rather reasonable conversion of Atari Games' **Super Sprint** there's bugger all in this field that's of any merit. Ironman's undoubtedly the best yet though as it feels so good. It's straightforward, no-nonsense fun all the way, even without other human players to hand, and as such comes highly recommended.

ST There's no discernible difference between this one and what's seen here. You can expect to see the ST version at the same time as the others.

PC The biggest surprise about this incarnation has to be the CGA version – it's quite excellent, despite its limited colour palette of cyan, magenta, black, and white. PC Ironman also supports EGA (with 64 colours, although most monitors won't pick it up), VGA, which has the same number of colours but with a higher resolution (making it identical to the 16-bit versions seen here) and AdLib sound boards. And there's a novel 'Boss Key' – with the press of a button you are returned to DOS, allowing you to run programs – provided you have enough memory spare.

A LIVING LEGEND

FEW PEOPLE have the necessary mental and physical stamina required to endure the bone-shaking pounding experienced in the cab of an off-road race truck or the endurance for a 250-mile, non-stop trek through the desert. Ivan 'Ironman' Stewart obviously has.

Stewart, 44, is off-road racing's "living legend". He broke into racing in 1971 and has been with the sport as it's evolved. Stewart currently represents Toyota in both the Mickey Thompson Off-Road Championship Gran (sic) Prix series (stadium short-course racing) and the SCORE/HDRA series (long-distance desert races around the Southwest US and Mexico).

Stewart joined Toyota in 1983 and has a sizeable number of off-road racing victories to his credit, including three Baja 500s, two Mint 400s, the Gold Coast 300, four SCORE World Championships and many stadium events.

Stewart's Ironman handle comes from his early Baja racing days. He received an 'Ironman' award for each Baja 500 or 1000 win. Mickey Thompson called Stewart 'The Ironman Of Off-Road Racing' and the tag has stuck since.



GET HARD!

HEY! How would you like to make like the Ironman himself for real? Virgin Games and Tasco have given us this well-hard Nikko Freedom 4WD Off-Road remote-control truck to give away. All you have to do is correctly answer this simple question on the back of a postcard or sealed envelope. The first completely correct entry out of the bag after the closing date will win its sender the truck.

THE QUESTION

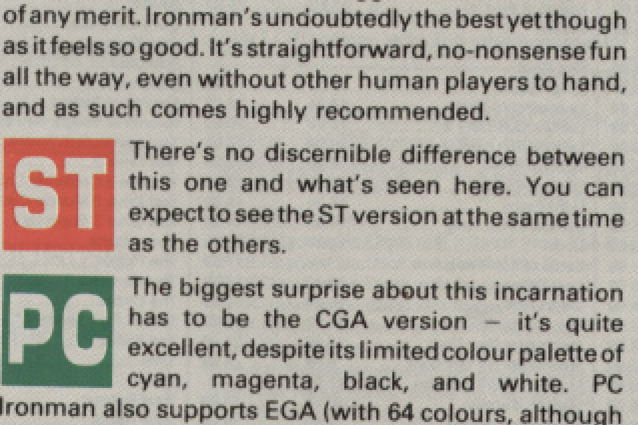
Who gave Ivan Stewart his 'Ironman' tag?

Send your answer (along with your name and address) to WELL 'ARD!, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, to arrive no later than the 28th of September 1990. The Editor's decision is final and no correspondence will be entered into. Employees (and their relatives) of EMAP Images, Virgin Mastertronic, Tasco and associated companies are not eligible for entry.

HEAVY METAL MUSIC

IRONMAN'S many tunes and spot effects were converted by Jason Page. Jason's sonic talents came to the fore with his SFX work on the **Rainbow Islands** conversions and more recently he was responsible for the music and SFX for **Paradroid 90**. Jason's 'idols' include Chris Hülsbech (Rainbow Arts), The Maniacs Of Noise, and Rob Hubbard – "but he's almost disappeared and some of his new stuff hasn't been that special."

A tape recording of the original's music was provided for reference, leaving Jason's skilled ear and **Soundtracker** to do the rest: "There wasn't a lot of room for sound in the end, so we had to use samples only where they were really necessary and generate the rest of the sound, mainly for the voices for the tunes – there are 18 of them, one for each track and some short national anthems."



THERE are a staggering 412 frames of animation for each truck, covering every conceivable angle and creating a realistic fluid motion. "We took out some frames to see how it would feel," says programmer Gary Foreman, "but it just didn't feel as good, so obviously it's all worth it." David O'Connor adds: "We've only used one set of car frames – each set takes up 70K. So what we do is physically change the colour for each car, which is a bit of a problem on the PC."

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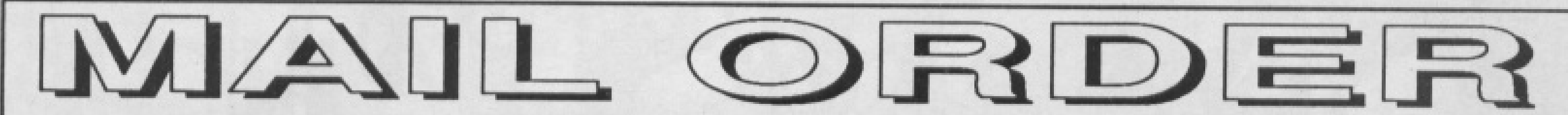
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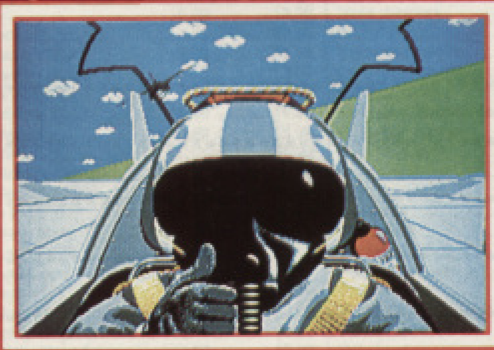
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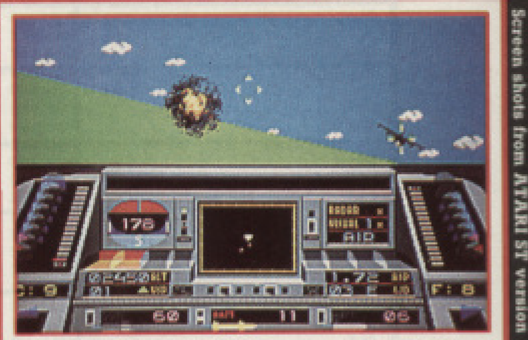


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MICHAEL KOSAKA

MICHAEL KOSAKA is not a name that most of the British computer games playing public will be familiar with. And yet he has been responsible for injecting life into many first class American games – most notably *Skate Or Die* and *Ski Or Die*, which enhanced his reputation for original and stylish graphics. Kosaka's prolific career in leisure computing started back in 1982. Modestly he comments: "I really didn't know anything about computers at the time. A friend of mine was running a BASIC programming course on a casual basis. He'd get together with a few interested people to talk about computers, and as I'd never done anything on computers before I went along." It was then that he discovered a natural gift for working with computers, and from that moment he was hooked. Ever ready to jump into things at the deep end, he got together with a couple of friends and started working on a game using Apple IIs and VIC 20s. Amazingly his work was good enough to be snapped up by a company called Penguin Software. Michael wanted to use the product to get himself into the industry on a full-time basis so he managed to get it working on an Atari 2600 console. Most of the leisure companies in Silicon Valley had these at that time. Through his efforts he managed to convince Epyx of his potential and went to work for them for the next few years. His most notable contribution while he was there was to the **Games** series, but many other titles also benefitted from the Kosaka touch. In 1987 Electronic Arts, no doubt impressed by the Kosaka's natural flair, invited him to come and work for them. It was here that he was produced the graphics for *Budokan*, Skate Or Die and its sequel Ski Or Die.

Where did the inspiration for Skate and Ski come from?
It was basically a concept which had for some time been buzzing around at Electronic Arts. They had always wanted to do a skateboard game, but never had the resources to do it. We were brought in as an in-house experimental team, and we were very experimental at that time. With Skate Or Die we just got very lucky.

You have a reputation for being something of a skater and skier yourself...
Not as much as one would think. We've done a lot of research, certainly, on falling off a skateboard. None of us are very accomplished at that sort of stuff, but we do enjoy the research part of it. We talk to a lot of skateboarders, watch video tapes and read magazines – we try to keep up to date with the current trends. But as far as being accomplished at those sports is concerned – no, definitely we're not.

So what do you enjoy doing most in your spare time?
I've been practising Aikido for many years. It's a martial art that is basically a purely defensive form. I'd like to do a project based around that at some time.

What are you working on at the moment?
We're working on yet another Michael Jordan (leading American Basketball player) product and we're also going to be doing another skateboard simulation, which will be console based.

How do you go about designing a game?
Well, it's a little bit like a movie in theory in that because I do the art primarily I tend to work visually – I'll produce a storyboard and a preliminary script – only you have to be a little more detailed than with a film. From there on it's a matter of sitting down with the programmers and bashing it all out.

When do you provide your graphic input?
It really depends on what type of game it is. For something like Ski, which we had a template for, it was easier to come up with something. But anything more original requires a lot more thought. With Ski Or Die I was working with programmers in San Diego, while I was in San Francisco, and I had to ship art to them. But that worked out quite well actually.

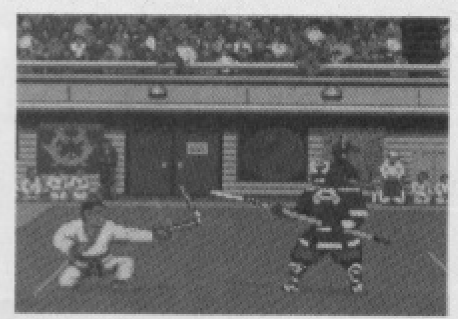
Where does your inspiration come from?
It's serendipity, perhaps. I don't know, I really don't know how those ideas arrive. Certainly the brainstorming, sitting around a table and talking about things is very helpful. Keeping up with culture and what's happening is also a part of it.

What are your favourite games at the moment?
Certainly *Populous* from Electronic Arts – am I allowed to say that? I enjoy a wide range of games. What have I played recently? *Sim City* – that's a superb game.

Do you prefer that type of strategy game?
Not necessarily, no. I also enjoy the occasional game of *Double Dragon II*. It really depends where I am. At weekends I tend to play the more stimulating games, but while I'm at work I need to blow something up.

What are your movie and music tastes?
I've got a pretty eclectic taste as far as those things are concerned. I tend to enjoy all types of music. The only thing I do not like is Rap or House or Heavy Metal. As far as films are concerned I don't really have any particular favourites. I'll watch anything.

So you aren't heavily inspired by a genre like Science Fiction for instance?
Well, yes... If I have a favourite genre it is Science Fiction. And animation I really enjoy watching as well, like old Disney stuff.



MICHAEL KOSAKA takes a brief break from Budokan.

Are there significant similarities between cartoon and computer work?
Yes, though there are a lot more restrictions with computers. There are a lot more sophisticated techniques you can use for film animation – you aren't limited by ROM or RAM or disk space, or the speed of the machine.

Would you say that you have a particular style or does it vary depending on what you work on and with whom?
Yes, it does depend a lot on who I'm working with. For the artwork on *Sentinel Worlds*, for instance, I was working with a programmer who knew exactly what he wanted as far as pictures go. So I tried to give him what he wanted and put in a little extra of my own. The style I use for a lot of games tends to be a little unorthodox. My animation owes a lot to Warner Brothers I think – I have crazier falls and crazier explosions. For Ski, for instance, I've got people disintegrating and so on.

You prefer the abstract to a more realistic style?
Well, I'll balance that off with *Budokan*, which on the other hand I consider very realistic. That took a lot of art. So it really does depend on what the project is. I'll try to use a variety of things.

Would you be interested in taking the Loony Toons style to its logical extreme by producing an interactive computer experience?
Yes. I'm sure that would be an interesting approach.

Is there anything that excites you about any hardware currently in development or just coming into the marketplace now, like CD based technology?
Well, quite honestly, the CD stuff is for me a case of wait and see. It's very exciting having that amount of memory available – especially considering that I used to work on two-kay products – so to have that amount is mind-boggling. But at the same time I'm a realist, I've just got to wait and see. I'd love to see it capture a market, but part of me is a little cynical.

Of course there is still a speed problem which is accentuated with that sort of technology.
Exactly. And it actually presents a few more problems. You've got so much space to fill that there is actually a perceived value from the customer as to what they are getting, you have to put so much more time and effort into filling that space. A project which takes sixteen months now would take three times as long.

What do you see as being the future of computer entertainment? Will it be more advanced consoles?
I think that the sixteen-bit consoles have not been exploited to their fullest. There's a long way to go yet with those machines. When I worked on the Atari 2600 years ago, programmers were coming up with new techniques and ways of pushing that machine. They were finding ways of making it do things that nobody thought it could do. But with the newer machines nobody has quite exploited them enough.

There seems to be a philosophy now that as soon as a new piece of hardware appears, everyone has to have it and get working on it, so you get the situation where each new generation of hardware never gets used to its full potential.
Yes, that's pretty much so, but it's also tempered by the realism of sales. We always support the platform that's got the greatest base. That may be good or bad, but that's life. Nintendo continues to thrive, even though the hardware isn't as advanced as it might be.

Where do you see yourself going from here?
Well, finishing my current project. What would be next? That's a real tough question. I'm always excited most by whatever my latest thing is. I tend to concentrate on one thing and then cool off for a bit. I don't have time for much else. Of course I have had projects I've wanted to do for years, but the market is so volatile that who knows in six months or a year what we might be doing?



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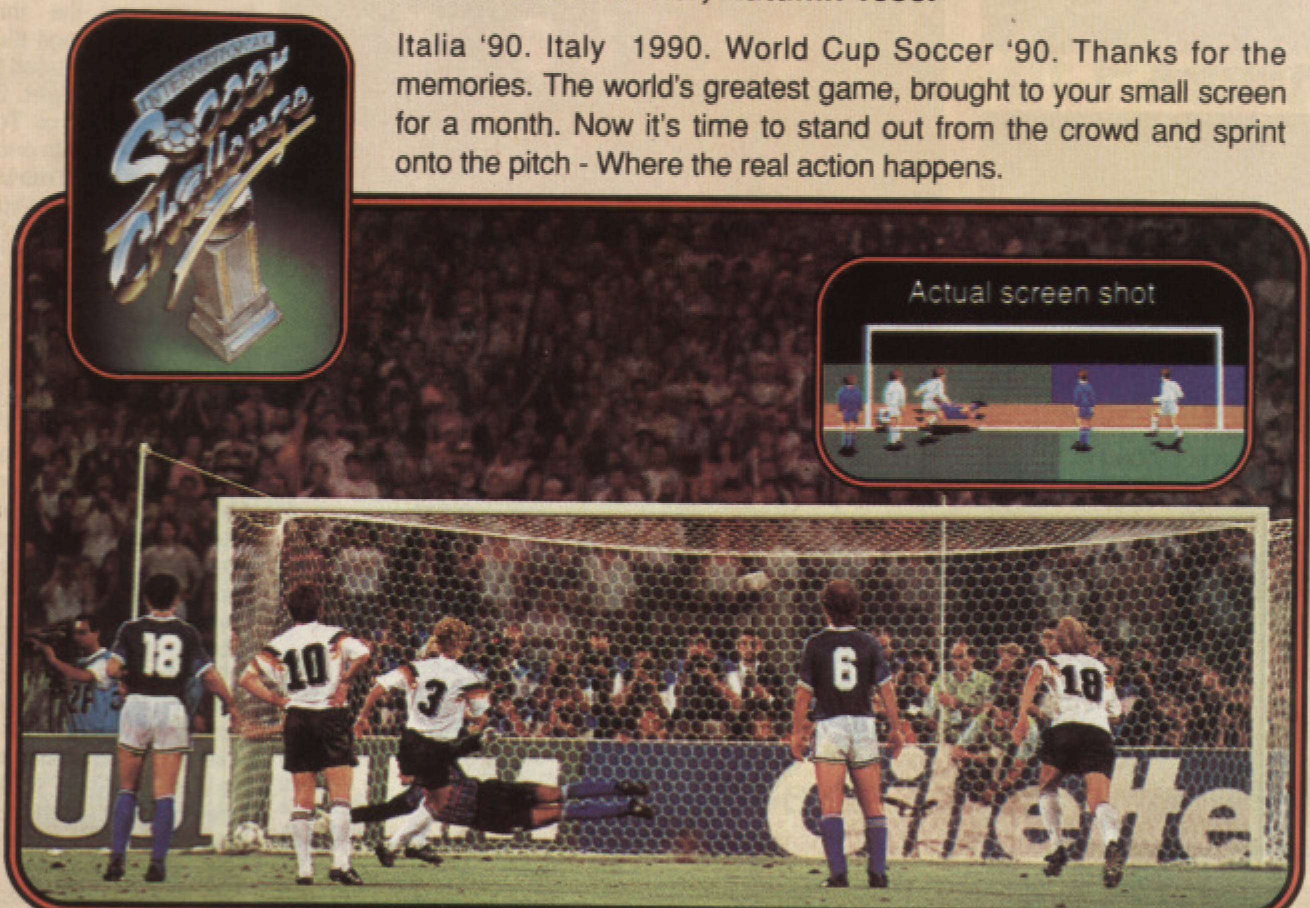
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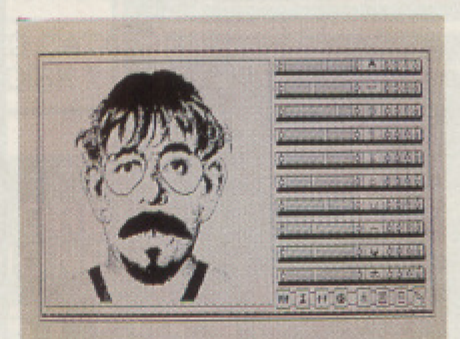
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ANOTHER MAN'S RHUBARB...

Last month there was a distinct lack of any ST or PC wares. This month it's been flooding in thick and fast. But still we crave for more. So if you have knocked up a desirable demo, some sound sonics or an agreeable animation, send it off to us at DEMOS, The One, Priory Court, 30-32 Farringdon Lane, LONDON EC1R 3AU. And please remember that we can't return anything unless it's accompanied by a suitable stamped addressed envelope.


FANTASISE with Alcatraz.

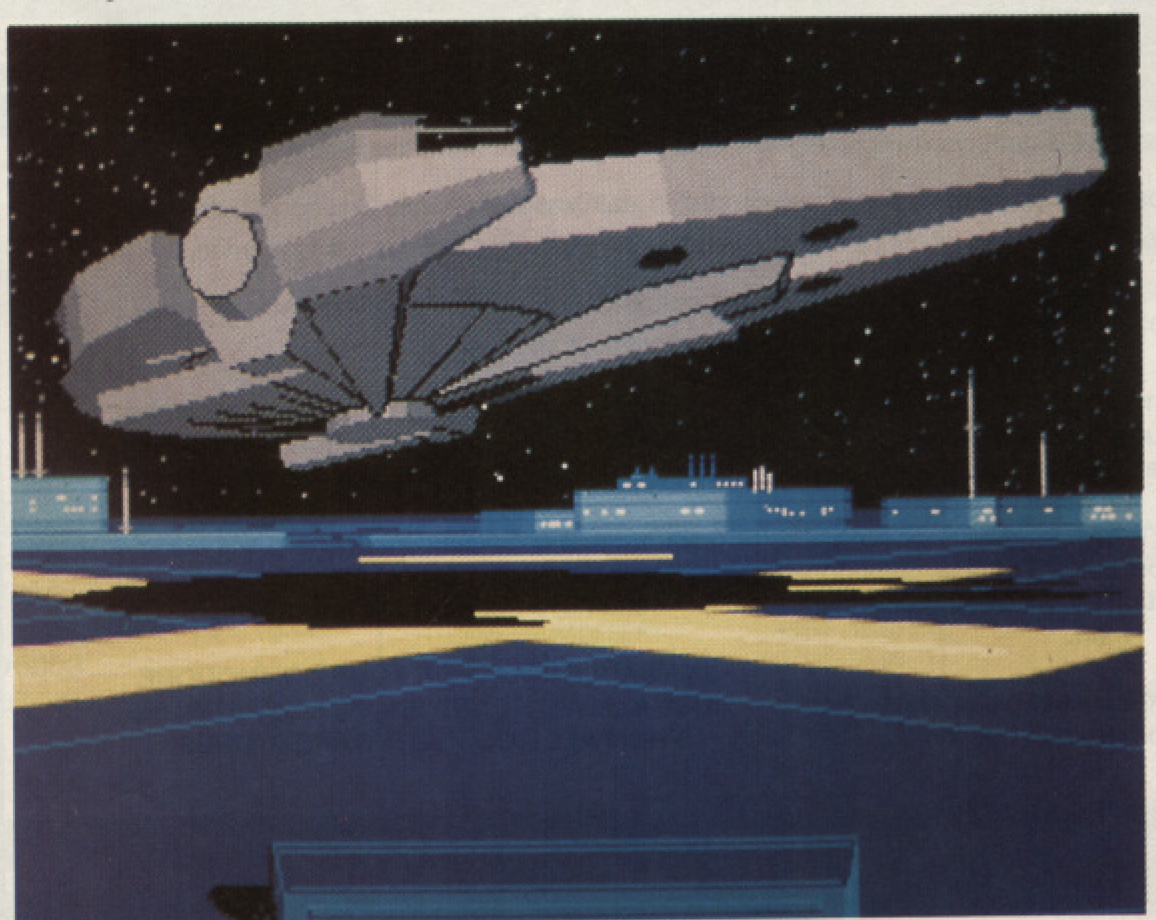

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THE Dark Knight Returns in Control Software's Batdemo.

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AMIGA

Unfortunately, the person who sent in the Tobias Richter Animations and slideshow neglected to tell us from where they were obtainable! Could you please drop us a line with the relevant details so we can print them next month!

The Alcatraz Megademo is available from POTA PD, 8 Bodmin Close, Durrington, Worthing, West Sussex, BM13 3HF

ATARI ST

Another case of mislaid identity. The sender of the Turtle Power demo remains anonymous. Please contact us so we can pass on the information!

The ST Sound Connexions Demo and Bermuda Race are obtainable from the Softville PD Service at Unit 5, Stratfield Park, Elettra Avenue, Waterlooville, Hants PO7 7XN. Tel: 0705 266059

IBM PC AND COMPATIBLES

Apparently Control Software's Batdemo is available on most Bulletin Boards. Sorry, but that's all the information we were given.

The Soccer Game, Arcade Classics and the EGA Las Vegas Casino are all available from the Softville PD Service at Unit 5, Stratfield Park, Elettra Avenue, Waterlooville, Hants PO7 7XN. Tel: 0705 266059

MEGADEMOS never die – they just keep on getting bigger and less original. Alcatraz's latest offering comes on three disks, but it's basically a reasonable collection of swirly sprite animations and scrolly messages. It's worth bearing with for some of the third disk's more impressive offerings though, including a chucklesome animated horror story called **Noises In The Night**. Elsewhere on the Amiga front good ol' Tobias Richter has delivered the goods once more, this time moving from **Star Trek** to **Star Wars** with a trio of top-hole Millennium Falcon animations. There's also a choice selection of HAM Interlace Overlay Ray-Traced stills to get your mouth watering. Tobias is currently toying with a new program called **Reflections**, which allows you to animate ray-traced images – look out for the fruits of his labour soon. Lead singer for the ST this month has to be **Turtle Power** – a sampled rendition of Partners In Kryme's recent chart-topper from the **Teenage Mutant Ninja Turtles** movie soundtrack. It's not a very long snippet, but the disk also boasts a little gem called **Fun Face** – a program which allows you to make up your own computerised photofit portraits. Hours of fun. On the sonic side there's the ST **Connexions Sound Demo** that, while not offering anything overly original, does work a little bit of aural magic by making your ST sound like an Amiga! All 10 tunes on offer really do sound like they came straight from Commodore's baby. Finally, Atari owners can get their feet wet with a natty yacht simulation (we kid you not) called **Bermuda Race** – high-speed sailing around the Bermuda Triangle against either a human or computer opponent. For the first time in a long while the PC is also starting to impress on the PD front. Dutch team Control Software has put together an impressive story-telling slideshow based on **Batman: The Movie**. It's short, but well worth getting if only to listen to the wonders the team has worked with the PC's internal squeaker, including sampled Jack Nicholson one-liners! If it's a more interactive experience you want, Softville PD has a tasty trio of mini-games to get you going. First up there's **The Soccer Game** – choose any team in the league, and then decide your way to the top in true **Football Manager** style. Unfortunately there's very little in the way of action – even the matches are text-driven! Marginally more exciting is a diskful of arcade classics from yesteryear, loving restored in CGA. The best of the bunch are **Kong**, **Invaders** and **Space War** – all three of which are competent versions of the originals. By far the best value however is the **Las Vegas EGA Casino**. Apparently written by an ex-Vegas card dealer turned programmer, LVEGAC features playable versions of **Power, Blackjack** and **Fruit Machines** – although the fact that at the end of the day there's nothing at stake does take the edge off things a little.

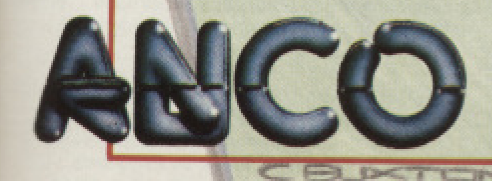


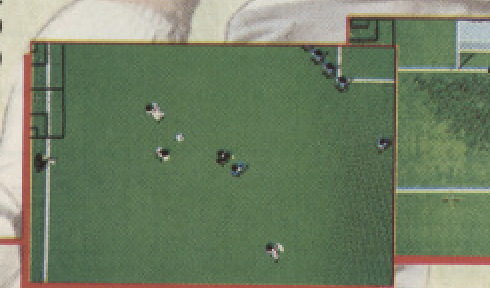
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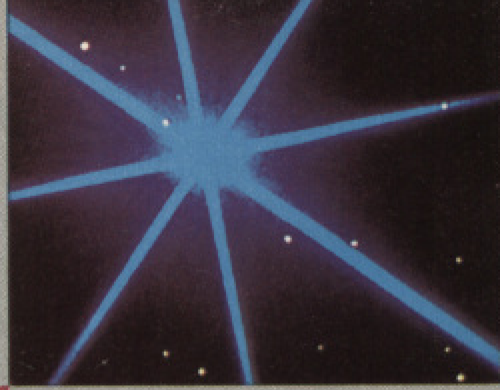


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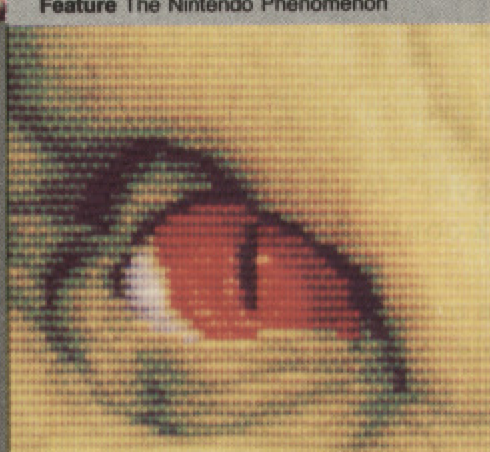




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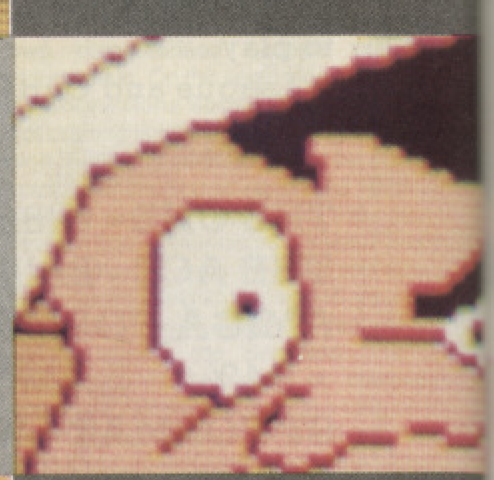
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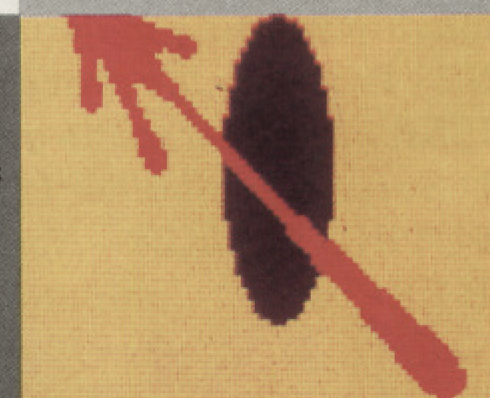


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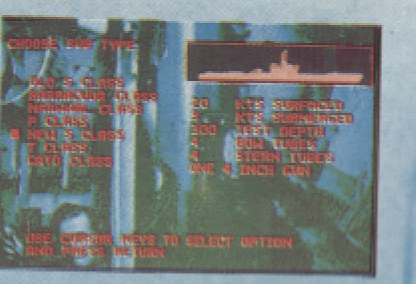
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RUN SILENT

Five years since its debut Silent Service is back, and promising to run deeper than ever before. Gary Whitta took a dive.

AT APPROXIMATELY 7:30 am on December 7th 1941 the main Japanese battle fleet, under the command of the legendary Naval commander Admiral Yamamoto, attacked Pearl Harbour, the US's largest Naval base in the Pacific. The Americans were not even aware that Japan had become an active enemy – let alone that an attack was imminent – and were taken completely by surprise.

In the massacre that followed, the 384 Japanese aircraft – which had been launched at maximum range to conceal the arrival of the fleet – sunk several of the American's largest battleships, and knocked out the island's runways and aircraft hangars so quickly that it was almost impossible to launch any fighters to defend the base. Within two hours the entire base had been destroyed, along with the better part of the US Navy's Pacific Battle Fleet.



BEFORE you take to the water, select your level of involvement (anything from a training mission or single battle right up to fighting through the entire war), your type of submarine and even the date – which determines the type of enemy you will encounter.

It was that short sharp shock attack that sparked the Pacific Ocean War between the USA and Japan – a war that was to last four years and play second fiddle only to the events that were going on in Europe at the same time. For the Americans, the odds didn't look too encouraging. The Japanese had the most successful Navy in the world, and many of the USA's bigger battleships had already been knocked out at Pearl Harbour. Considering that, during the course of the war, the Americans took several sound thrashings both in the air and on the water, it's difficult to see how they eventually won it at all.

The answer lies not on the water, but under it. The US Navy's submarine force – affectionately known as the 'Silent Service' due to the stealthy nature of its operations – played a part in the war that, even today, few fully appreciate.

For the most part, the job of the American submariners was not to go in, all guns blazing, after the Japanese battleships and aircraft carriers – that kind of direct military assault was left to the Navy's own surface warships. Instead, the submariners' job was to cause as much damage as possible to Japan's merchant shipping. For while the Pacific Ocean setting might make it sound as though the Japanese had home advantage, the areas of the Western Pacific where most of the fighting took place was just as far away from Japan as it was from the United States. Midway Island for example, where some of the most famous Pacific battles took place, is exactly half-way between the two countries – hence the name.

With the Japanese constantly having to ship supplies, troops and equipment to and from its island bases, its Merchant Imperial Navy – the Oil Tankers and Cargo Ships that actually did the fetching and carrying – played a vital role in the general running of the Japanese war effort. And it was these ships that the Silent Service set out to attack, ambushing and sinking vital supply convoys before they could reach their destination. Stealth and surprise were the key elements – the submarines had to go in, either at night or underwater to avoid detection, knock out its targets quickly, and then escape before the heavily-armed Destroyers that escorted the convoys could retaliate.

It was no easy task, and the casualties reflected this – six times as high as those in the rest of the Navy. But this mission also had its fair share of heroes who, while going about the task differently, all achieved the same aim – sinking large amounts of Japanese tonnage. The famous commander Red Ramage for example, favoured the head-on approach. While fully surfaced, and thus most vulnerable, he would storm through enemy convoys at night, blasting everything in sight and, more often than not, leaving most of the important ships either sinking or crippled. The equally famous 'Mush' Morton was a quieter character who earned his legendary status

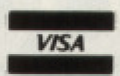


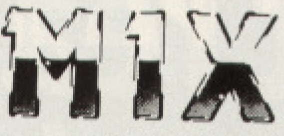
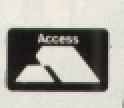


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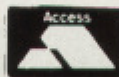
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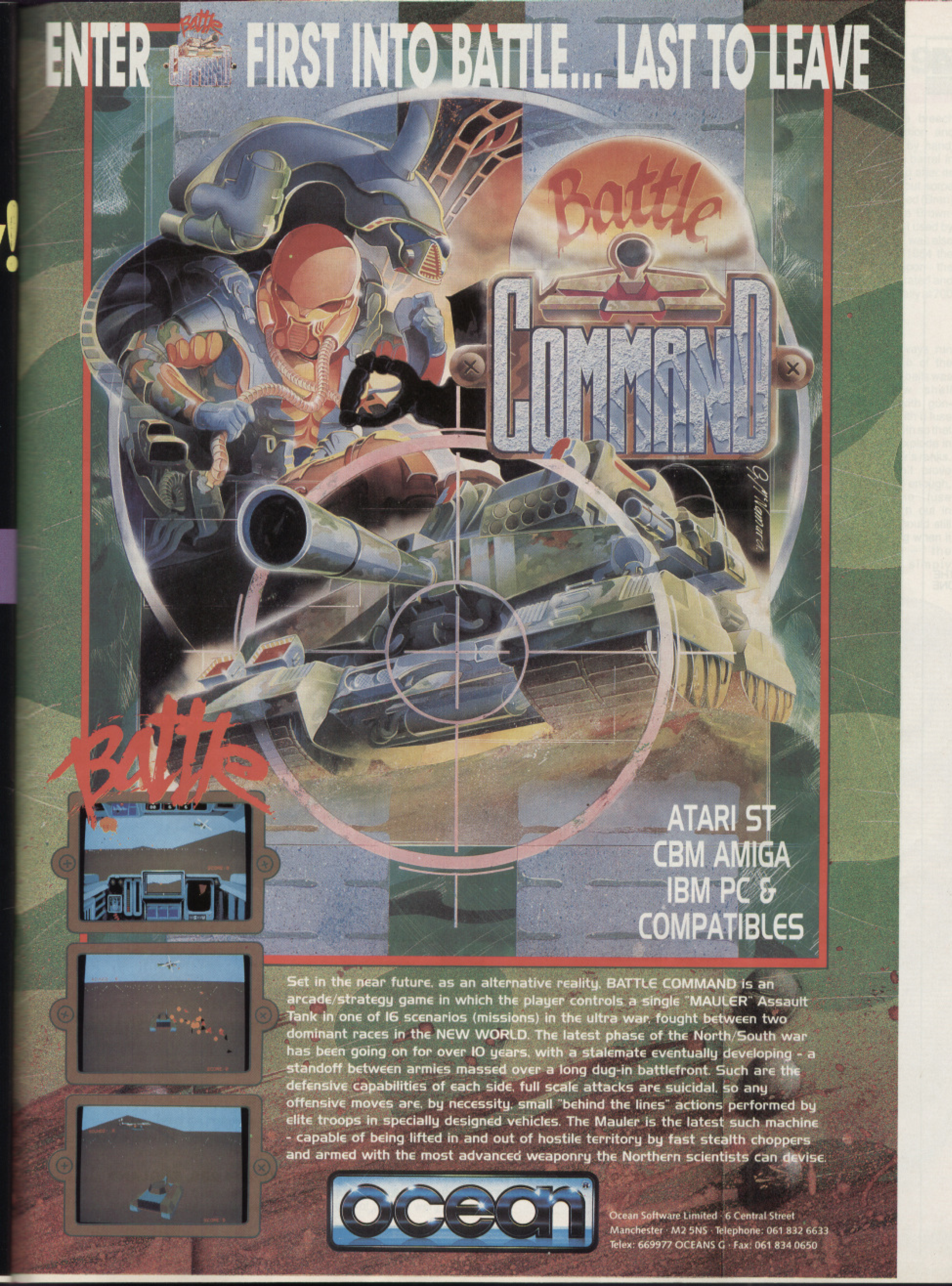
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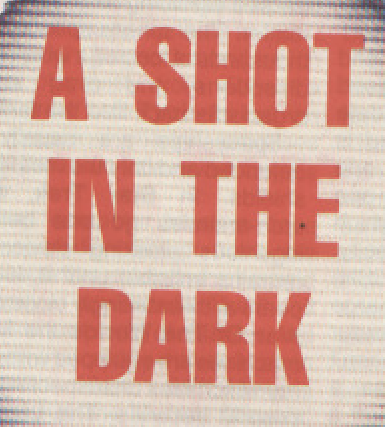
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Gordon 'Gunner' Houghton, a Big Shot in the World Of Weaponry, takes an amble through his armoury.

AT 8.16am on Monday, 6 August, 1945, a new era in human history began. The first atom bomb was dropped on Hiroshima by the USA, in an attempt to force the Japanese to surrender in World War II. It had an explosive power of 12.5 kilotons (12,500 tons) and was air-burst 580m above the city: over 60,000 Japanese men, women and children were killed, and 100,000 injured. Almost the whole of a great seaport, a city of 250,000 people, was eliminated by the initial blast or by resulting fire. The radiation that resulted from the explosion is still causing mutation on a genetic level almost half a century later.

Current nuclear missile capabilities are even deadlier because of the ability to launch specifically-targetted multiple warheads from a single missile case: in a few minutes the entire surface of the Earth could be destroyed. Just 1,000 years ago, firepower relied on human muscle strength alone: mechanical aids such as sling, bow and crossbow, catapult and trebuchet, were the first weapons to extend man's reach beyond arm's length.

GUNS-A-GO-GO

The Chinese were the first to discover the power of chemical energy weapons and were using gunpowder in military rockets for centuries before their secrets were revealed in Europe. The first Western guns to use this technology were heavy and cumbersome cast-iron tubes, plugged at one end and banded with iron hoops to prevent them exploding in the faces of their operators. Bronze was a later development, and gave the guns greater mobility: lighter materials meant that the weapon could be fitted with wheels.

All these early cannon and the hand-held guns which appeared during the Middle Ages were smoothbore, meaning the inside of the barrel was smooth. In 1520 a German armourer called August Kotter discovered that spin imparted to a cannonball improved its range and accuracy – which gave birth to the technique of rifling, in which soft metal bands formed a spiral for a few inches inside the barrel, forcing the projectile into a spin on firing.

Cannons had been in general use from the 14th Century, but were most effective in siege warfare until Napoleonic times, when field artillery became smaller and more mobile. The howitzer, halfway between a gun and a mortar (muzzle-loading cannon) was used from the 16th century and was employed to great effect in the First World War.

By this time, gun design had benefitted from its second major advance. In 1855 W G Armstrong invented the breech: this allowed projectiles to be inserted from the rear of the barrel (rather than being pushed in from the front) and meant that rifling could be extended along the whole barrel length. It revolutionised gun production and is still the favoured technique today.

The third breakthrough came as recently as the 1970s, with electronically-operated target devices and remote control firing: on modern battleships for example, gun turrets are unmanned. Today even howitzers are self-mobile, computer-controlled, able to fire a 95lb shell over 20 miles in five seconds, or launch a nuclear warhead. Shells can even be made to home in on tanks, though current technology still can't distinguish between live and disabled targets.

SHORT SHARPSHOOTERS

Small arms are another story. The precursors of phasers and lasers, they came into use in the late 14th century as portable hand-guns supported on the ground and ignited by hand. The matchlock, evolved during the 15th century, used a match of tow and saltpetre gripped by an S-shaped lever which was rocked towards the touch hole with one finger, enabling the gun to be held, aimed and fired in much the same way as it is today. Only the addition of front and rear sights has altered this basic design and increased the precision.

Hand-gun evolution closely parallels that of the corresponding shoulder arm, which had always suffered from one overwhelming problem: the ability to fire more than once without reloading. This was finally solved in 1847 by using many combinations of multiple barrels: the first practical version was Samuel Colt's six-gun. The automatic pistol, operated by recoil or gas, was introduced in Germany in the 1890s.

The principles of rifling, breech loading and the repeater weren't successfully exploited for small arms until the 19th century. The first breech loader was Von Dreyse's 'Needle Gun', issued to the Prussian army in 1842, in which the detonator was incorporated with the cartridge. By 1870 breech loading was in general use, since it was quicker and after firing. even swept the barrel

From this point onwards, gun manufacture developed in two directions. An early rifle with bolt action was the Lee-Metford (1888), followed by the Lee-Enfield, both having a magazine beneath the breech containing a number of cartridges. With modifications, this type is still favoured by the British Army. The US Army favoured the repeater (such as the Winchester), in which the fired case was extracted and ejected, the hammer cocked and a new charge inserted into the chamber all by pressing the trigger.

The ultimate hand-held weapon is the machine gun, whose roots extend back to America in 1860. Richard Jordan Gatling of North Carolina created a rapid-firing automatic gun, commonly known as the Gat: a number of barrels were arranged about a central axis and the breech containing the reloading, ejection and firing mechanism was rotated by hand, shots being fired through each barrel in turn. The Maxim in 1884 (named after its inventor) was recoil operated, but some later types have been gas operated (Bren) or recoil assisted by gas (some Brownings). The sub-machine gun, first used by Chicago gangsters in the 1920s, was also popular in World War II. From 1954 the British Army standardised upon the Belgian FN30, which is gas-operated and can fire shots singly or automatically at 700 rounds per minute.

PROJECT X

Projectile development has always run alongside gun technology. One of the earliest innovations after cannonballs was a hollow shell packed with gunpowder with a fuse cut to length so that it would explode in the enemy's ranks. This didn't prove accurate enough, since the fuse could burn out in flight, or could still be burning when it landed – the enemy simply

MILITARY MATTERS

GUNPOWDER is the oldest known explosive, a mixture of sulphur, sodium or potassium nitrate and charcoal. No longer used as a propellant, its most common use nowadays is in blasting and fireworks.

THE OLDEST known offensive weapon is a broken wooden spear found in April 1911 at Clacton-on-Sea. It's estimated to have been fashioned before 200,000 BC.

THE BLOODIEST war was World War II, in which an estimated 55 million people were killed (almost equivalent to the entire British population). In the Paraguayan War of 1864-70, the Paraguayans fought Brazil, Argentina and Uruguay. Their population was reduced from 1.4 million to 200,000, of whom only 30,000 were adult males.

IN MAY 1988 it was estimated that the world's spending on armaments was running at an annual rate of $660 billion – this represents £72 per person per year. In 1987 there were an estimated 68,412,400 armed force regulars and reservists.

THE HEAVIEST conventional bomb ever used was the RAF's 'Grand Slam', weighing 22,000 lbs, and measuring 25 feet long. The heaviest nuclear bomb was the 24-foot long MK 17 carried by the US B-36s in the mid-1950s. It weighed 42,000 lbs.

kicked it into a puddle. Next came the impact fuse, in which a detonator containing a small quantity of mercury fulminate, which explodes on impact with a solid surface, was inserted into the nose of the shell. This design is the one still in use, though lead azide now fills the nose cone.

Gunpowder was gradually replaced during the 19th century by other forms of high explosive. Cellulose dissolved in nitric acid produced a cotton-like substance (cellulose nitrate) which was stable under normal storage conditions (unlike nitroglycerine which is highly unstable) but which would explode upon a hard impact. More popularly known as guncotton, this produced a far greater blast than gunpowder and was also a better propellant. Later in the same century came the even more powerful trinitrotoluene (TNT) and trinitrophenol (lyddite), which were used extensively during the Boer War and World War I. Today even more powerful explosives exist, among them tetryl, nitropenta and most recently hexogen, which is commonly known either as cyclonite or RDX.

GOOD HEAD

Shells, hand grenades, mines and missile warheads rely on the combined effects of blast and the flying metal fragments of the shell casing to achieve their effect. Some shell designs probe further: High-Explosive Anti-Personnel (HEAP) shells are packed with small steel balls as well. Anti-tank rounds were originally formed from hardened steel, but tungsten carbide (which is more dense) is now standard since it allows heavier and faster projectiles, giving increased armour-piercing ability. Today's missiles also have fins to prevent them tumbling: centrifugal force dissipates the explosive charge.

Projectile rounds come in all shapes and sizes. Armour-Piercing, Fin-Stabilised Discarding Sabot (APFSDS) rounds date back to World War II. The warhead is enclosed in two shells: a smaller one containing the explosive and a larger one which is discarded in flight, but which provides much greater initial velocity. High-Explosive Squash Head (HESH) rounds have a plastic explosive charge which spreads itself flat on the armour plate of a tank before exploding. It doesn't penetrate the armour but creates a massive shockwave which knocks off a scab of plate from inside the tank; this scab then ricochets around slicing through bodies and equipment with equal indifference.

THE GOLDEN SHOT

With increasing weapons efficiency, more sophisticated computer-based systems were required. Over-the-horizon radar systems on ships compensate for pitching, rolling and lateral movement as well as distance. Tanks employ laser sighting and computers which take into account not just vehicle movement but air temperature, wind strength and direction, barrel temperature and even barrel wear.

The greatest advances in post-war weaponry have been in the field of missiles and their guidance systems. Germany was the pioneer, having turned to rocket development once it was forbidden by the Treaty of Versailles (1919) to develop conventional weaponry. The Germans contributed much to American and Soviet space programs, and their V1 flying bomb led ultimately to today's Cruise missiles. They pioneered projectiles that home in on their targets' infra-red (heat) emissions, as well as radar and television guidance, all of which are widely used in modern systems. These guidance systems are most effectively used in the latest 'smart' bombs and artillery projectiles.

FUTURE PROJECTIONS

WEAPONS of the future are usually seen as more complex versions of what we've already got. In **Critters** and **Critters 2** the interstellar bounty hunters carry what look like ordinary machine guns until the end telescopes into a huge bazooka. Many science fiction films (**The Last Starfighter** for instance) are just futuristic westerns with phasers and lasers instead of Colt 45s. Some owe more to medieval knights and swashbuckling 50s films – what's **Star Wars**' Light Sabre other than a luminous sword?

Less traditional alternatives include pan-planetary destruction and mind control. In **The Ganymede Takeover**, Philip K Dick's hell weapon destroys the part of the brain that perceives the world but leaves all higher brain functions intact. The victim is perfectly capable of reasoning and logical thought but totally unable to relate to anything around him. Each victim is imprisoned in an isolated personal reality.

It's rare for weapons to show intelligence but there are exceptions. In **Dark Star**, asking a bomb to defuse after setting it to blow confuses it into an identity crisis. It needs to be argued out of exploding by the persistent application of Cartesian philosophy. In John Wyndham's **Out Of The Deeps** sentient tanks emerge from the sea extruding large spheres of deadly matter. The sphere splits open to reveal thousands of long cilia which fling out in all directions and drag any trapped organisms back into the tank.

Spaceships are usually very well defended and only the most primitive lack shields. In **Star Trek**, the Klingon arch-enemies go one better with an ingenious cloaking device. The ship remains invisible until it suddenly reappears at threateningly close range. In **The War Of The Worlds** the Martians' war machines are equipped with a deadly heat ray which fries unsuspecting humans to a crisp in seconds. **The Last Starfighter** features the ultimate in last ditch weaponry: the Death Blossom succeeds where all lasers, shields and phasers fail.

TRIPPING THE LIGHT FANTASTIC

LASER beams have long conjured the image of the SF death ray, but it's only very recently that they have had any real military application. Laser is an acronym for Light Amplification Stimulated Emission of Radiation: capable of travelling over vast distances without dispersion, and of being focussed to give enormous power densities, high-energy versions attain 1,000,000,000 watts per square centimetre. Many solid, liquid and gaseous substances have been used for laser materials, including ruby crystal (first used in 1960), and a helium-neon gas mixture.

Modern armies now use lasers as target designators. When forward air controllers called in aircraft to provide close support to troops on the battlefield, they used to risk bombing their own men. With lasers, bombers simply have to achieve clear alignment with the target and direct the laser towards it: sensors in the nose of the bomb react to the source of energy and home in.

Laser weapons currently under development and research fall into two categories under the broad title of 'beam weapons'. The High Energy Laser (HEL) produces a beam of high accuracy which burns through the surface of its target – the USSR is thought to have a HEL capable of disabling an orbiting spacecraft. The Charged Particle Beam (CPB) uses either electrons or protons which have been accelerated almost to the speed of light, to slice through its target.

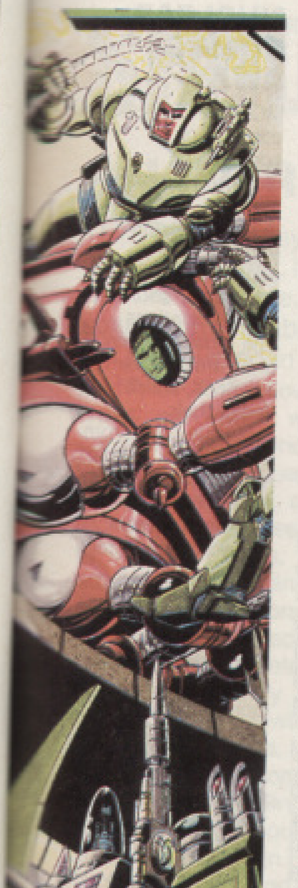
A secondary military use is to disable an enemy fighter: at a range of one kilometre or less, a powerful beam of light can temporarily blind the pilot, though it's not powerful enough to cause permanent damage to the eyesight. Lasers also have life beyond the purely destructive: they are used in communications, cutting, drilling, welding, satellite tracking, medical and biological research, surgery and entertainment.

WHEN it comes to weapons, flexibility is The Punisher's motto. The star of Marvel comic, film and a soon to be released computer game owns a selection of sophisticated single and double barrelled guns, carries more than one at a time and isn't averse to operating the odd machine gun or aircraft mounted cannon when he finds it. Nevertheless he's prepared to improvise – should the occasion demand it he's more than capable of deflecting shuriken with nothing but a knife.



THE 10 LARGEST ARMS EXPORTERS IN THE WORLD

COUNTRY	PERCENTAGE OF WORLD TRADE
United States	27.5
USSR	24.8
France	13.5
United Kingdom	8.4
West Germany	7.3
China	5.7
Italy	4.1
Switzerland	0.6
Netherlands	0.3
Czechoslovakia	0.2



A VARIATION on the traditional space suit is the Enviro-Suit as worn, among others, by Epic Comics' Tomorrow Knights. A tough shell of armour fitted with laser guns, rocket launchers and gas masks aid these futuristic Errol Flynns in their intrepid battle against evil.

HOT SHOT STORY

THE POPULAR arcade scene began in earnest with a shoot 'em up: **Space Invaders** (1978). Atari had released a couple of one-on-one combat games before that (**Tank** and **Air Combat**), and Exidy's **Star Fire** helped the genre in space, but the Invaders were the first to capture the public imagination. Space Invaders was devised by a group of Japanese psychiatrists, released by Bally/Midway and contained one of the fundamental requirements of any shoot 'em up: strategy. Did you go for the horizontal or the vertical rows first? And how did you tackle the last alien?

Galaxians pushed this single-screen format further: colour, a starfield backdrop and aliens that didn't just move from side to side. And then there was Atari's **Asteroids** with a ship accurately affected by inertia which could move all over the screen (the first to have a 'wrap–around' effect). The influence of this trio is still strong today – apart from resurrection in the shape of **Galaga 88** and Atari's **Blasteroids**, 16-bit has paid homage with Gremlin's **3D Galax** and Elektra's **Better Dead Than Alien** – and there are enough PD Invaders to satisfy nostalgic trigger-fingers.

The kind of power-ups and extra weaponry we take for granted in games like Irem's **R–Type** and Rainbow Arts' **X-Out** appeared as long ago as Nichubitsu's **Moon Cresta** (increased firepower via a mid-game ship-docking sequence) and **Galaga** (1982) with extra sections that bolted onto your ship.

Most shoot 'em ups provide extra hardware in the early stages and balance it with increased enemy forces, with subtle variations. In Image Works' **Xenon 2**, for example, you start with nothing and have to prove your skill so that you can buy the extra goods, so that you can kill more aliens, so that you can buy better weapons... and so on. It's a case of being skilled enough to be prepared.

The alternative to masses of hardware is the blaster that gives you minimal weaponry against masses of opponents – as in Williams' **Defender** or FTL's **OIDS**, where you are simply left to hone your skills and get on with it. Defender surfaced just 10 years ago: it was loud, incredibly fast and it stretched your reflexes to the limit, just like its 'sequel' **Stargate** and **Robotron 2084** which followed it. Defender contributed the radar that's now standard in similar games, it fully developed the wraparound world, and it provided a mission other than simple destruction: to protect your own kind against invaders. It established a lead which games like Psygnosis' **Anarchy**, David Braben's **Virus**, Logotron's **Star-Ray** and New World Computing's **Datas-torm** all followed.

Back in 1981, **Scramble** was the first game in which you had to think about something other than killing, because the landscape could kill you too. Hard men dodged through the second 'swirling aliens' and third 'meteors' section without firing a bomb or bullet (except to get fuel) – only idiots tried the whole game that way. Scramble created one of the commonest moulds for the shoot 'em ups that followed it: a ship, aliens and an interactive landscape. What would R-Type, **Denaris**, **Darius +**, **Sarcophaser**, **Blood Money**, **Menace**, X-Out and **Zynaps** be without the landscape to get in the way? In this kind of shoot 'em up, the predictability of enemy movement is vital success: if you haven't got a radar, you should know more or less where and when an attack is going to strike and what it's going to do when it arrives.

Moon Patrol was the first game to contain parallax scrolling, giving an added three-dimensional feel. Deciding on the type of scrolling fundamentally affects the type of game produced: it defines the area within which your ship can move, and around which all alien attack patterns have to be based. Horizontal scrolling is usually favoured over the vertical variety because the screen is wider than it is high, so vertical scrollers give you less time to react. Programmers have compensated for this in different ways: Xenon 2, for example, incorporates a smidgeon of backwards push-scroll. **Sidewinder** increases the screen width with sideways push-scroll – both methods give extra space in which to dodge enemies. Elite's conversions of **Ikari Warriors** simply narrowed the playing area to emulate the coin-op parent's screen proportions.

Sega's **Zaxxon** (1982) masked a weak game with revolutionary 3D graphics, so setting the trend for those games which rely more on graphical effect than gameplay. Oddly enough, Sega's **Space Harrier** did much the same thing in 1987. There are enough games around which maintain the playability from Konami's **Nemesis** to Irem's **R-Type 2**, but an occasional graphical marvel promises much and delivers too little – like Sega's **Afterburner**.

Great home computer blasters have been more sporadic, though there are plenty of great games around which would sit quite happily in any arcade. The 8–bit machines spawned plenty of classics, and it's a wonder that many haven't been converted onto 16-bit: Jeff Minter's off-beat **Attack Of The Mutant Camels**, Rabbit's **Paratroopers**, Novagen's **Encounter** (which **Backlash** almost emulated), Activision's **Pastfinder**, Archer Maclean's superlative **Dropzone**, Firebird's **Thrust** (a **Gravitar** clone which only made it onto the ST), Sensible Software's **Parallax**, Martech's **Crazy Comets** and **Mega Apocalypse** (both loosely based on the coin-op **Mad Planets**), and Thalamus' **Delta** and **Armalyte** are just a few that never made the transition. Only Graftgold's **Paradroid** has made a successful trip from the past – proving that once you have a great idea for a game, it's timeless.

The 16-bit future is looking a little brighter, with both X-Out and **Turrican** showing that you can combine coin-op quality graphics, masses of weapons and aliens and inspired game design to create a superb shoot 'em up. But since 1987 (which produced **Side Arms** and **Soldier Of Light**) the coin-op front has seen few innovations. Taito created **Darius** with three screens and a galactic map which needed strategy to choose the best routes. Space Harrier's hydraulic chair and graphics set new thrill standards. But only R-Type really pushed gameplay forward with its different levels requiring unique strategies and weapon combinations. So where are shoot 'em ups going? And what have been the highlights so far? We asked those very questions of some of the industry's leading programmers...

PETER MOLYNEUX
Bullfrog

MOLYNEUX reckons that the criterion for an excellent shoot 'em up is intensive playtesting: "You can't just design one and put an alien wave here and a mother ship there: it's got to be played and played and played." (Bullfrog's own blaster **Fusion** was tested for a fresh 40 hours each time a new bug was found). At the moment Peter is only playing one shoot 'em up that really matches up to those standards – and that's **Gunhed** on the PC Engine console: "it's brilliant, so slick and well-balanced"

Despite the fact that many consider it a genre in which all the good ideas have been used up Peter feels that there's still a lot of mileage in the good old shoot 'em up: "There's scope for more intelligence, especially the way in which the alien waves attack. Instead of just throwing them at you it could depend on what you do as to how they react. For example, if you fail to shoot them they could go off screen and come back later in bigger numbers."

Extra weapons are crucially important – "the more the merrier" – but so far most have concentrated on improving the ship: "There's no feeling that you're actually flying over something and no interaction with the background." Obviously it would be far too hard if your craft was damaged every time it flew over an explosion: "the trick is to strike a balance between realism and making it too much of a hassle." An alternative would be a damage meter which slowly registered the effect of continuous contact with explosions.

One of his big gripes is with the kind of games which deprive you of all your extra weapons every time you get killed: "Usually there's not much point in going on – you might as well switch off and start

THE 10 LARGEST ARMED FORCES IN THE WORLD

COUNTRY	ESTIMATED TOTAL ACTIVE FORCES
USSR	5,096,000
China	3,200,000
United States	2,163,000
India	1,362,000
Vietnam	1,252,000
Iraq	1,000,000
North Korea	842,000
Turkey	635,000
South Korea	629,000
Iran	604,000

GUNS

A MORTAR is capable of firing 25 bombs into the air before the first one has landed.

LASERS are so accurate that a beam can hit a target 20mm across at a range of two kilometres.

GUN METAL is so called because it was once used to cast cannon. It's a high copper (88%) alloy, also containing tin and zinc: it's tough, hardwearing, and resists corrosion.

THE TWO largest guns ever constructed were used by the Germans in the Siege of Sevastopol in July 1942. They had an 800mm calibre and were 94ft long. They fired projectiles weighing 8.1 tonnes over 29 miles.

THE GREATEST range ever achieved by a gun was achieved by the High Altitude Research Project gun. In November 1966 it fired a 185lb projectile 112 miles into the air.

TEN RECOMMENDED SHOOT 'EM UP FILMS

Aliens (1986)
Battle Beyond the Stars (1980)
Critters (1986)
The Empire Strikes Back (1980)
The Last Starfighter (1984)
Return Of The Jedi (1983)
RoboCop (1987)
Star Wars (1977)
The Terminator (1984)
Tron (1982)

ROCKETS AND PROBES

WAR ROCKETS propelled by gunpowder, charcoal saltpetre and sulphur, were described by Tseng Kung Liang of China in 1042. This early form of rocket became known in Europe by 1258.

COLONEL Sir William Congreve was the pioneer of British rocketry. His '6lb rocket' was developed to a range of 1825 metres by 1805 and first used by the Royal Navy against Boulogne, France on 8th October 1806.

THE FIRST liquid-fuelled rocket (patented 14 July 1914) was the work of Dr Robert Hutchings Goddard, an American. It reached an altitude of 41 feet and travelled a distance of 184 feet on 16 March 1926.

THE LONGEST claimed range of any rocket belongs to the Russians. On 16 March 1962, Khrushchyev (then prime minister of the USSR) claimed possession of a 'global rocket' with a range of 19,000 miles – more than the Earth's semi-circumference, and so capable of hitting any target from either direction.

THE HIGHEST recorded velocity of any space vehicle is 149,125 mph, attained by the US-German solar probe Helios B, launched on 15 January 1976. Helios B also holds the record for the closest approach to the Sun by a rocket: it came within 27 million miles of the star on 16 April 1976.

THE MOST powerful rocket ever is the USSR's Energya, first launched in May 1987. When fully loaded it weighs 2400 tonnes and has a thrust of over 4000 tonnes.

again. A better alternative would be to decrease your weapon slightly." Smart bombs are a cop-out: "If you need one it's a sign that there's something wrong with the design of the game."

The ultimate weapon would have to be "an intelligent enhancement of a homing missile rather than an all-over forcefield and huge laser bolts." If it was intelligent it could work out the most dangerous targets in sequence and go for them in turn. Another alternative would be "a virus bomb. Infected ships would fly off and infect others."

The sickest weapon Peter has ever seen was an automatic chainsaw in an early version of the never-to-be-released **Chainsaw Warrior**: "It homed in and sliced off your arms, legs and head in that order." An effect like that wouldn't have quite the same impact if it took place in total silence. Sound is always the "really hypey" part of a game: "Xenon 2 was brilliant partly because of its sound effects." One of Peter's favourite coin-ops is Taito's **Rastan** because the "music rises in pitch and hype when you approach a dangerous bit. It's important to feel you're achieving something audibly as well as visually."

While weapons in shoot 'em ups become more and more spectacular, Peter feels that in the real world they are going to get more and more impersonal: "You won't see most targets except on radar and lasers will cause instantaneous death. Realistic flight sims would be the most boring games on earth. All you'd see would be a blip on the radar one minute and no blip the next."

ARCHER MCLEAN
Programmer Of Dropzone

FOR MACLEAN the ultimate weapon is invincibility. Failing that "something that destroys everything: a plasma wave that spreads out from your ship or something that freezes everything on screen temporarily. But weapons like that shouldn't come cheap – a decent shoot 'em up should make you earn them." Most modern games, he reckons, give you too much too soon: "Games where you press the button and about a million things shoot out all over the screen is cheating. The classics relied purely on skill."

The man behind the 8-bit classic Dropzone has very clear ideas on the importance of sound. The most effective are frightening and irritating at the same time: "In Defender there was an alien called the Baiter: it used to zap all over the place making horrific squeaky noises. If you turned the volume down you'd probably do much better."

In real-life he feels that space ships will probably end up being completely computer controlled: "In a way we've got them already – cruise missiles should be called hittiles. Some weapons will be so intelligent they'll go for and hit whatever you want. But you'd need an amazing Geneva Convention to restrict their use."

On the games side, things can only get better: "We'll have spherical screen flight simulators like pilots use and it'll be like playing **Star Wars** only nastier and harder. It would generate all sorts of different aliens: you could end up fighting something that belies all conception and have to work out what to do with it."

Virtual reality is another possibility: "The aliens wouldn't bear any resemblance to anything seen before. They could be so nasty you'll end up throwing down your helmet and breaking all the tubes."

GLYN WILLIAMS
Programmer Of Warhead

DESPITE the fact that he doesn't consider himself an expert on shoot 'em ups, Williams has some pretty clear ideas about what he wants from one. He shares Archer McLean's view that "weapons shouldn't be ultimate but highly restricted... The player isn't in the business of killing things quickly – games should make him work."

In any case "enemies are more important than weapons. You can give the player a toothpick but you've got to get the opponents right." It's not so important that they're smart as long as you've got "a fair amount of cerebral challenge." The real test is to produce a game that's like a human being – unpredictable and intelligent: "There's always an element of emotional content in a human conflict and you have to recreate that on screen. If you don't hate someone or something you don't want to kill it."

So far he hasn't seen anything that's been a radical improvement on the basic shoot 'em up setup: "There have been updates in technology but there's been nothing since Defender and Robotron which has been a vast conceptual improvement. Usually it's just presentation and big sprites."

Future shoot 'em ups should explore areas that haven't been covered so far. "I could live without another sideways scrolling tentacled thing. That could go on ad infinitum but it wouldn't be infinitely more interesting. 3D on the other hand would make things much more dramatic – and there are areas like the Zombie genre and humour that haven't really been exploited. You could have games based on B movies or the alimentary canal. It would have to be like **Fantastic Voyage** – genuinely viscous and gloopy with bile guns to corrode your ship."

In the real world Glyn is less bloodthirsty: "I'd prefer it if real weapons didn't evolve from a moral point of view. I don't mind people playing violent games as long as it stops them hurting each other."

ANDREW BRAYBROOK
Graftgold

THE MAN behind **Paradroid** refuses to commit himself when it comes to defining a good shoot 'em up: "I don't know. There are so many different things. It's such a general term. You might as well ask what makes a human being."

The golden oldies like Defender and Asteroids are still among his favourites – they were "simple and worked beautifully" – but there's always room for progress. Some of the ideas that are still to be covered include a kind of civil war weapon: "A smart bomb would get the meanies to turn on each other and wipe each other out." Alternatively an automatic pacification bomb could "get them all to be nice to each other."

In general he thinks smart bombs are primitive: "You can be more selective... R-type showed a lot more originality in the weapons but it could have been a bit smarter with giving weapons back after you got killed." He feels that Konami's **Salamander** went some way to providing a solution: "The pickups stayed on screen but drifted towards the back so you could pick them up if you were quick."

The important thing is to keep a balance between a degree of difficulty and making everything so easy it turns into a blood-bath: "Some arcade games grade their meanies so they get tougher depending on how many weapons you've got. You can't make them equal to the player, because the extra weapons are a reward, but you can make it slightly harder. You can do it in a way that the player doesn't really notice."

As for the future, Andrew reckons the shoot 'em up is far from dead: "The new console hardware like the Sega Mega-drive means that you'll have more pretty graphics, and more objects running at 50 frames a second." Shoot 'em ups "will still be around because they're games that still sell. We'll just add some new twists."

At heart, Paradroid Andrew is a pacifist: "I hope that real weapons won't develop any more. I've been really encouraged by recent events – Glasnost and the Berlin wall – and I think we've gone as far as we need to. A good weapon would be one that selectively picks off politicians because most people don't want to fight."

It's one reason why he thinks there's something sinister about experiencing virtual reality in the guise of enviro-suits: "It could blow people's minds and make them very reclusive. That would totally devalue social skills and breed a race of psychopathic killers. Games are just for entertainment. They shouldn't be a way of life."

MANFRED TRENZ
Rainbow Arts

TRENZ, original designer of **Turrican**, has very clear ideas about what makes a good shoot 'em up. He's a keen coin-op blaster himself and has spent hundreds of Deutsch Marks on **Airbuster**, **Gradius**, **Nemesis** and **R-Type 1** and **2**, most of which he's finished. The excellent shoot 'em up formula has to include "very good steering, the right weapons, a screen–full of enemies, lots of special effects and very good graphics." The best effects are the ones which surprise you in some way: "In **Latin Fighter** a big ship comes down from above and suddenly shrinks to your size. I was so shocked when it happened that I got killed. That was really clever."

Favourite weapons include a powerful multiple shot (preferably one which fills the screen) or a big laser flash which wipes out everything: "At the end of **The Last Starfighter** the hero activates a huge weapon. I've never seen it in a shoot 'em up but it'll be in my next game. It's THE weapon." He's convinced that in future shoot 'em ups are going to be approached by a huge development team which concentrates on technology and design. It'll be something like a film crew: "four or five programmers, four graphics artists, one or two musicians and a couple of directors and designers."

NUCLEAR BOMBS AWAY

MODERN fire-power consists of complicated electronic and visual systems, large teams of people and, inevitably, sophisticated computers and communications. The most complex of all are nuclear weapons, which derive their explosive force from fundamental atomic reactions. Original research into their manufacture was carried out in Britain in 1940, but transferred to the USA after America entered the war (the Manhattan Project, directed by Oppenheimer). Though the bombs have become ever more powerful, there have been only three major development stages...

ATOM BOMB

THE ORIGINAL weapon relied on the use of a chemical explosion to trigger a chain reaction. The first explosion was at Alamagordo, New Mexico on the 16 July 1945. The first use in war was three weeks later over Hiroshima.

HYDROGEN BOMB

A MUCH more powerful weapon which relies on the release of thermo-nuclear energy by the condensation of hydrogen nuclei to helium nuclei (as happens in the sun). The first detonation on earth was at Eniwetok Atoll in 1952 by the USA, through the triggering of tritium by an ordinary atom bomb.

NEUTRON BOMB

ALTERNATIVELY known as the Enhanced Radiation Weapon (ERW), this is a very small hydrogen bomb which has relatively high radiation for the minimal blast capabilities it offers. It's designed to kill (in up to six days) by a brief neutron radiation which leaves buildings and weaponry intact.

SHOOT 'EM UPS: THE HARDWARE FACTS

AN INTRODUCTION

THIS BRIEF foray into the wonderful world of weaponry is not a definitive guide. Far from it: it's provided to give the casual consumer a general taste of what is available. Heavens, if we covered every available weapon and spacecraft available we'd need volumes. Incidentally, the different craft types will be covered in the future. Enjoy...

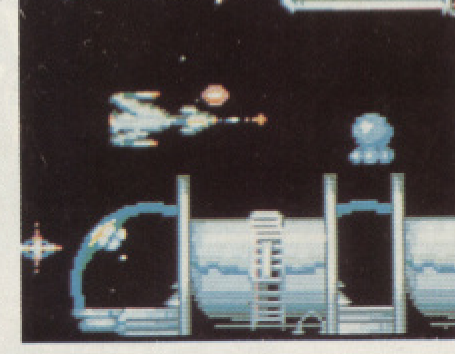
MANY OF THE following specific weapon types are more widely available as bastardised or inferior clones: the following collection represents either the first use of such a weapon, or its current highest technological expression. The groupings of Bombs, Lasers, Missiles and Other armaments are intended only as a reader aid, and the authors accept no responsibility for inaccuracies of classification. For a general selection of the most powerful weaponry around, buyers are referred to the following outlets: **Xenon 2: Megablast** (Lasers, Missiles, Front, Rear and Side Shots, Drones, Mines and Smart Bombs), **X-Out** (Single Laser to Three-Way Fire Range, Bouncing Bombs, Smart Bombs, Missiles, an Electric Bow, Flame-Thrower, Shields and Guided Drones) and Turrican (Mines, Lasers, Bullets, Lightning Weapon, Grenades, Energy Weapons and a unique Gyroscope Defence Mechanism).

BOMBS

BOMBS have always split buyers into purists and thrill-seekers. Thrill-seekers go straight for the easier-to-handle items such as Standard Smart Bombs, Track and Plasma Bombs – weapons of maximum effect for minimum effort. Purists like to think before they kill, and will often opt for the NovaBomb, the Nova Smart Bomb or the Energy Bomb – weapons which require skill to manipulate and a lot of effort to acquire. Nostalgic purists are often found hanging around the older outlets such as **Defender**, where the limited smart bomb capability still draws the investors.

NOVABOMB

DESCRIPTION
Large nuclear bomb, detonation determined by the user.
FEATURES
Although the NovaBomb is fitted with a nose-cone impact detonation device (thus exploding on contact with the ground, an enemy installation or a shield), it is possible to detonate it at any point between launch and impact if required. In either case the explosion releases a huge nuclear fireball with a wide blast range and almost irresistible force. Only the best defended installations and craft are able to withstand its power.
AVAILABILITY
OIDS



PLASMA BOMB

DESCRIPTION
Short-range bouncing bomb, only available in pairs.
FEATURES
A unique control mechanism fitted to your craft allows this twin terror to be unleashed from two independent bomb-launchers. There's a slight delay between each bomb, giving you the comfortable guarantee that if the first one misses the alien installations, the second one will wipe the smiles off their slimy faces. Plasma Bombs also have regenerative capability: once fitted, they are yours for life.
AVAILABILITY
Zynaps



STANDARD SMART BOMB

DESCRIPTION
The ultimate deterrent weapon, capable of destroying everything in the immediate vicinity of your craft.
FEATURES
The faithful Standard comes in two basic models. The 'limited impact' bomb is one for the aces: it destroys all weaker enemies, leaves larger ones crippled and cracks the hull of any freighters or alien carriers, forcing them to discharge their load. The 'total annihilation' variety causes less confusion amongst enemy ranks, since it destroys everything in sight – a weapon of last resort which has saved many a pilot's skin. Smarts come as sonic beams, pulse beams, exploding missiles, or simple multi-purpose annihilators; make sure that what you buy is compatible with your craft. A final word of advice: these weapons have always suffered from distribution problems and so are constantly in short supply – don't squander them!
AVAILABILITY
Scarce numbers available only in limited outlets. Individual corporations have patented their own design, so the Standard comes in many disguises: keep your wallets ready for the Devastator (Anarchy), Neutron Bomb (Better Dead Than Alien), Zap (Xenon 2), and so on. If in doubt, ask your supplier.

TRACK

DESCRIPTION
Pseudo-intelligent terrain-hugging X-bomb.
FEATURES
One of the earliest attempts to create a bomb that thinks about what it's doing, the Track is only partially successful. It skirts the edge of any given landscape in which it is launched for a limited period, destroying weaker installations only. Research into this weapon-type is now discontinued.



AVAILABILITY
Cybernoid 2

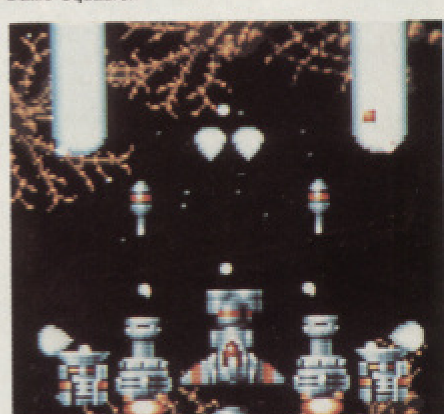
LASERS

MUCH OF THE major research into this deadly accurate attack system was initiated on Earth in the late 20th Century, though it's been developed into a highly effective weapon since then. Most laser-based weapons systems work on the principle of focussing an intense beam of light at incredible temperatures onto a target – there are very few metals, plastics or rock classes able to resist it. Unlike bombs and missiles, it's capable of high-speed emission and long range penetration, making it an essential aid to any combatant. The list below discounts the various types of regular laser now considered basic equipment in most defence units across the Galaxy – if you haven't got one already, it's assumed that you will be able to pick up one of these at most good hardware outlets.



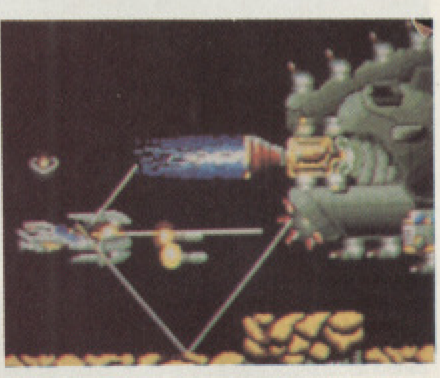
EMERALD LASER

DESCRIPTION
Intermittent laser powered by energy extracted from emeralds.
FEATURES
Although it looks and acts like a standard laser, the Emerald has several power-up modes. For this reason it's favoured by many of the Galactic hotshots. At weaker levels it's barely effective against aggressors, so may prove unsuitable for flight novices. At higher levels it's an unstoppable asset to any craft. It's also worth considering the manufacturer's guarantee of 100 per cent reliability.
AVAILABILITY
Battle Squadron



MACRO LASER

DESCRIPTION
Wide-beam side-mounted drone laser.
FEATURES
Some weapons benefit from power-ups, and the Macro Laser is one of them. To make full use of its plasma-packing potential, you need plenty of extra boost – if you lack credits, forget it. On full blast it's unstoppable, state-of-the-art annihilation equipment that has to be seen to be believed. For the wealthy who can afford the tracking and communication systems necessary to keep the giant in place, more than one can be fitted.
AVAILABILITY
Xenon 2

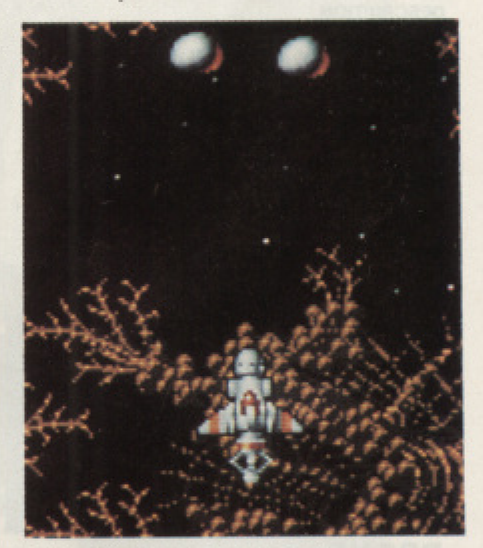


REFLECTION LASER

DESCRIPTION
High-penetration pencil beam which senses its targets according to mechanical vibrations.
FEATURES
One of the most intelligent weapon designs yet to appear, the Reflection Laser is widely respected by opponents throughout the Galaxy. When fired it flies off at a 45 degree angle and is deflected by inanimate terrain, destroying any ground installations in its path and giving encroaching airborne enemies a nasty surprise. It comes in one strength only, but once fitted the power unit regenerates the beam almost immediately for as long as your ship needs it.
AVAILABILITY
R-Type (first use). Also available from Denaris (known as Lightning Blitz Shot)

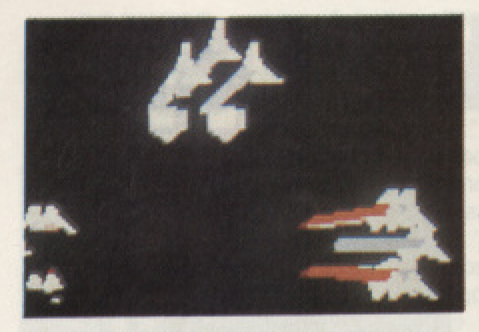
MISSILES

EVERY new craft should have missile launchers or lasers fitted as standard – if yours doesn't, take it straight back to your dealer and demand a refund. Once you get the basic kit, you can experiment with the items from the list below. Homing missiles are an old favourite, but beware that you don't get your fingers burnt: there are homers around that fly like slugs and wouldn't catch up with the target in a million years. Check the fuel composition and the thrust capability before buying – if necessary, ask for a demonstration.



HOMING MISSILES

DESCRIPTION
Self-targetting, fire and forget impact-detonated missiles.
FEATURES
Apart from the obvious advantage that homers have over other kinds of missile, there's the added bonus of a moderate firing rate. If you are in a tight situation and can't afford to concentrate on every enemy around you, there's no more reassuring feeling than the knowledge that you can unleash large quantities of homers and get on with the rest of your life. Make sure you get the turbo-boost kind, or you fry.
AVAILABILITY
Xenon, Xenon 2. Many craft now have a standard interface fitted allowing them to accept a variety of homing missile types

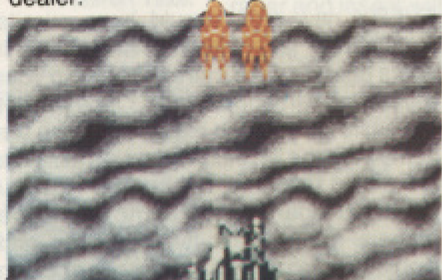


PSEUDO-STELLAR MISSILE

DESCRIPTION
Deep space missile, unsuitable for planetary use.
FEATURES
One of the newer models in the hardware handbook, this not only eliminates the target onto which it is locked but also has an effective kill range which can, if you aren't careful about keeping your distance, include you. A very powerful weapon not recommended for general use.
AVAILABILITY
Warhead

OTHERS

THERE are plenty of additional specialist weapons which can make life in a hostile environment more palatable. Particle beams, cannon, mines, drones and freeze weapons are just a few of the more conventional options developed by weapons corporations in the past few years – a selection of those and some of the more unusual armament types is listed here. For a fuller explanation and a broader catalogue, contact your local dealer.



ANTI-MATTER PARTICLE BEAM

DESCRIPTION
An offshoot of laser technology, offering unique near-total destructive capability.
FEATURES
Once it has achieved full power, the AMP Beam unleashes deadly and accurate high-concentration blasts of pure energy. The firing rate is amazingly rapid for a weapon of its size and strength, with the added bonus that the manufacturers provide a rear shot adaptor as standard. Its one weak spot is that it cuts a narrow swathe through the enemy, and can leave the ship vulnerable to side attack.
AVAILABILITY
Battle Squadron



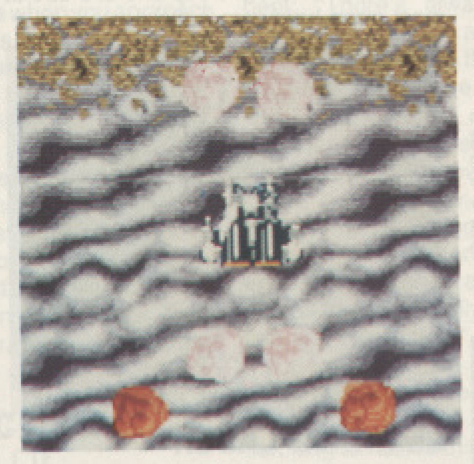
DRONE

DESCRIPTION
Remote device, usually side-mounted. Type varies according to outlet.
FEATURES
This uniquely conceived item of hardware usually performs one of two functions. Some pilots prefer it to act as invincible 'outrider', providing limited shield protection around the craft; others customise it with their own weapons systems, creating a drone with a firing capability similar to the ship to which it is attached.
AVAILABILITY
Moderately common. Some of the most effective found in Xenon 2 (which spews bullets in 16 directions), Menace (a simple shield drone) and R-Type (acts as an extra weapon-cum-shield).



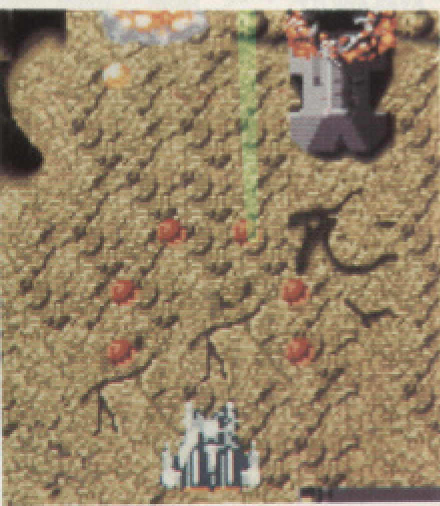
THE FORCE

DESCRIPTION
Mobile drone.
FEATURES
It's often been said that the R9 fighter set the standards which others followed, not least in the design of its unique drone. Known as 'The Force', it's easily attached to the front of rear of the old R9 model (unfortunately it's incompatible with other spacecraft) and can be discharged when required. Connected to the craft it increases the firepower; as a remote, the pilot can guide it (roughly) towards forward targets, where its invincible exterior and powerful weaponry prove useful allies in any combat scenario.
AVAILABILITY
R-Type



MAGMA WAVE

DESCRIPTION
Pulse-weapon generated by the emission of heat from molten rock.
FEATURES
A collector's item, and a good all-round offensive weapon. Its unique combination of speed, power and accuracy (with a wide-angle beam and long duration) make it a must for alternative arms dealers.
AVAILABILITY
Battle Squadron



MAGNETIC TORPS

DESCRIPTION
Spherical projectiles reputedly composed of pure energy.
FEATURES
With a widespread launch angle, these emissions often catch the enemies that others miss, and are useful in thwarting clandestine side-attacks. However, what you gain in angle you lose in accuracy: skilled enemy pilots have been known to negotiate the gaps.
AVAILABILITY
Battle Squadron

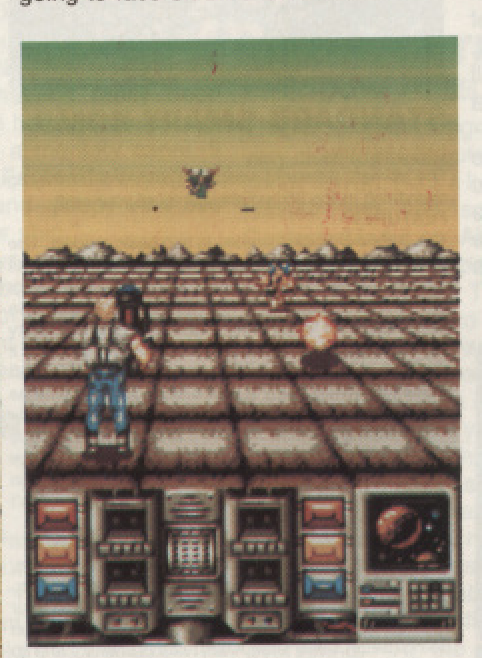


RIPSTAR

DESCRIPTION
Multi-directional spray fire.
FEATURES
The drawbacks of the Ripstar are obvious: only one can be fitted to your ship at any one time, and only a handful were ever made. However, the 360 degree rapid-fire effect is a certain saviour in times of trouble, and buyers are advised to purchase one (plus adaptor) at every opportunity. An interesting note for trivia fans: the Ripstar is reputedly based on a weapon known as the 'Death Blossom', a fictional item of hardware from the film The Last Starfighter.
AVAILABILITY
Blasteroids

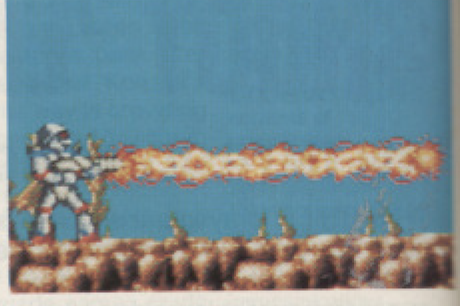
PERSONAL WEAPONRY

FOR THE individual who, for one reason or another, prefers to tackle the enemy single-handedly on its home planet, this is a list of standard items he should seriously consider taking along. Bounty hunters and freedom fighters alike would do well to mimic the inventory list of Turrican: this includes an option of lasers or bullets, grenades, mines, a combat enviro-suit, limited smart bomb, lightning weapon and transformer technology. Other weapons are available (such as flame-throwers, napalm bombs, etc) – but the keyword is variety. You never know what you are going to face on an alien world.



FRANHAM P-111 'MEGADEATH'

DESCRIPTION
Shoulder-arm gun.
FEATURES
Like the three-pronged Zarman T90 Killomatic, this is standard issue for Bad Company troopers. The Megadeath offers ground-hugging energy-hoops with an unparalleled firing rate anywhere in the Galaxy. With the addition of power boosters (currently in limited supply), the rate increases further, classifying this as a Weapon of Maximum Destruction (WMD). The Farnham P-111 is not recommended for children under the age of 14.
AVAILABILITY
Bad Company



LIGHTNING WEAPON

DESCRIPTION
Hand-held electrical discharge weapon.
FEATURES
This is one of the most ruthless private arms available: on full power its range and strength are enormous, making it ideal for multi-purpose use. A small transformer fitted to a standard laser gun converts electrical emissions into a controlled beam, whose harsh rasping noise is guaranteed to terrify any opponent. It even comes with a free 90-day warranty, making it a must for individual and corporate purchasers alike.
AVAILABILITY
Turrican

OTHER HARDWARE

IF THE latest weaponry isn't what you want, many hardware dealers now stock a wide variety of customised bolt-on extras for personal and spacecraft use. The following catalogue extracts are by no means comprehensive, offering a mere taster of the full range (available on request), and discounting the more obvious and widespread extras available. For example, this catalogue doesn't include the varied methods of obtaining extra 'lives' (ie: cloning spacecraft or body-armour) or fuel boosters (speed ups) during combat, since these can now be tailor-made for the individual purchaser. Similarly, most stores stock hundreds of types of fuel scoops, power refills, radars and rear shot adaptors, and many proprietors will be only too willing to discuss an autofire trigger option. Lastly, if you shop in the right places, it's possible to have a kill-counter fitted to your weaponry – in certain sections of the Galaxy kills are traded for bonus points or credits at the nearest space station.



GRAPPLING ARM

DESCRIPTION
Telescopic arm with manual retraction capability. Personal use only.
FEATURES
Combat hardware doesn't come much older than this – even so, it's an essential for any lightweight individual wishing to infiltrate enemy bases. The manufacturers stress its advantages particularly in jungle and interior scenarios, where the grappling arm's mechanical hooks find easy purchase. Individuals are dissuaded from using it on ice worlds.
AVAILABILITY
Bionic Commandos

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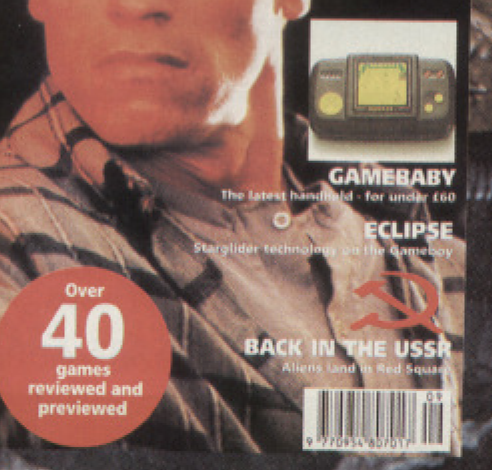
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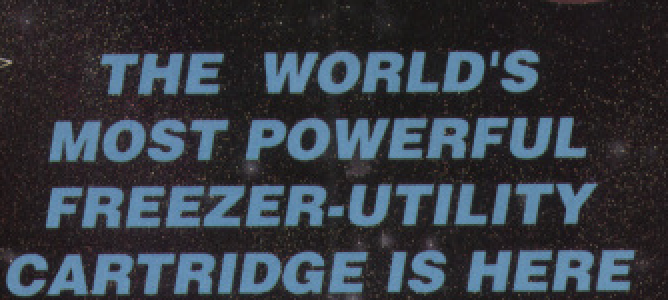
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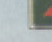
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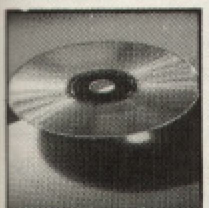
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CDI GREAT WHITE HOPE OR GREAT WHITE ELEPHANT?

CD-I: What is it? Will it really become the medium of tomorrow? What will it look like? And how much will it cost? Christina Erskine attempts to throw some light on the subject.



ASK ANYONE what exactly CD-I is, and the chances are they will tell you it's 'interactive television' – which isn't really a lot of help.

CD-I is in fact the title given by the international companies Philips and Sony (later joined by Matsushita) to their jointly produced standard for a machine specification and its software. The idea is to be able to mix data culled from different types of visual and audio media on a single compact disc (as opposed to a floppy diskette) and to give users control over how this is presented and manipulated on-screen.

A full CD-I system comprises the disc unit itself, which looks very much like a VCR-sized CD-audio player, linked to your television and hi-fi system, plus an infra-red remote control device. There is no separate computer in the package, since CD-I – unlike CD-ROM – is a complete system in itself. It's being launched in the US next year, and we will probably see it in the UK in 1992.

The data which is digitised onto the compact disc can be text, computer-generated graphics, video, still photographs, animated drawings, speech, music, sound effects, and so on. It can be programmed on the disc as a game, a cartoon, a sound-and-vision encyclopedia, or a multimedia 'book'. Both Boeing and Renault have produced compact disc versions of their flight and car manuals respectively, where the mechanics can stop the text and diagrams at any point, zoom into the picture in more detail to identify parts, replay any of text explanations or visual presentation of the procedures, and so on.

Using the remote controller, you can 'interrogate' the programs, influence the action, jump to different parts of the disc, and so on, depending on how the software has been programmed.

Because the on-disc data can be sourced from so many different media, CD-I is extremely versatile. Orthodox software publishers only count for a few of the developers who have already been signed up to produce CD-I titles – book publishers, record companies, and film and animation concerns are all interested in the system. Titles in development range from children's cartoons, a CD video jukebox for use in record shops, games which bear about as much relation to the current crop of ST-Amiga titles as a Porsche does to the horse-drawn cart, vast video-based databases with full cross-referencing and interrogation facilities, and of course the vertical market handbooks and textbooks.

This last application aside, the pioneers of CD-I – Philips, Sony and Matsushita – aim to create a market for the system which will soon see it stacked up on the living room shelves in the same way as the TV, video, stereo system (and to a lesser degree, the home computer) are today.

Such a level of ownership is a long way off, but publishers who are developing titles for the system are cautiously optimistic about its chances: "For CD-I to be a mass-market success, it needs to attract a larger market than computers have done. It needs to attract people who've never touched a computer before – women and girls, for instance," thinks Cinemaware's head of product development, David Riordan. But only around 50,000-100,000 people will buy at the initial price: $500 is the magic figure – then it starts to become a mass-market product



"With CD-I you are talking about spending mini-film budgets. It's a very interesting concept, but we would only consider writing for it if it was in co-operation with a film or record company."

Geoff Heath, Head Of Mindscape UK



"People will expect a massive amount of stuff in a game. The lead time to produce a 16-bit game is now six to nine months and to do anything on CD could well double that."

Peter Molyneux, Bullfrog

and you'll see an explosion of sales."

If Cinemaware is waiting for the price to come down, here in the UK, Virgin's William Beckett believes success lies more in terms of sheer number of machines sold: "If they can sell 200,000-300,000 CD-I and CD-I-related machines in the States by, say, the end of 1992, – then it will pick up speed."

"It's like going back to the beginning of home computers. You've got this new thing which is interactive, fun and parents can see the educational content. But it's not a mystical machine like the ZX81 or BBC B. There's no keyboard, so you take away that key element of fear," explains Mirrorsoft's multimedia manager Jon Norledge.

From the original audio compact disc (pioneered by Philips itself as a development from its Laservision product) it was only a short step to transferring other digital data – such as computer programs – on to the medium to create CD-ROM, with the added bonuses that compact disks are more durable, certainly than fragile 5.25" floppies, and their capacity is around 1,500 times bigger than a standard 360K disk. Attached to a CD-ROM drive, the computer can control the access to the software. You can't write to a CD, but you can choose how to manipulate the information contained on it, and which bits of the disc you want to access.

CD-ROM can also mix different types of data in the same program – sound, or computer programs, or visual images, and so on. Enter Philips and Sony and the development of a worldwide standard for an interactive system which would not require an external computer and would be affordable. The result is CD-I.

One of the difficulties in explaining CD-I is that once the general idea is understood, the possibilities are virtually infinite. This is also the factor that many potential supporters find daunting. It's one thing to spend six to nine months writing code, sound and graphics routines for a 16-bit computer game, where you have a limited amount of RAM to hold any one stage of your game in, and a finite amount of disk capacity. It's quite another when you have 550Mb to fill, and a wealth of different formats from which you can source your data, plus of course, all the cross-referencing routines needed if the product is to be truly interactive. This is why publishers are talking about development times of at least two years, and budgets of at least $200,000.

"With CD-I you are talking about spending mini-film budgets. It's a very interesting concept and very exciting, but we would only consider writing for it if it was in co-operation with a film or record company," explained Geoff Heath, head of Mindscape UK. "People who buy CD-I will expect to have true multimedia software. We are looking at it but it's a major investment."

Pete Molyneux at programming outfit Bullfrog is also cautious about conventional software publishers' ability to deliver product that is weighty enough to meet public expectation: "People will expect a massive amount of stuff in a game. The lead time to produce a 16-bit game is now six to nine months and to do anything on CD could well double that."

The lead time to bring out the hardware has been long enough. CD-I was first announced in 1986. The delays in getting the machine ready to launch have got much to do with the late addition of Full Screen Full Motion Video, which has attained something of a sacred cow status in terms of CD-I, to the standard.

In order to offer a higher specification than potentially competing formats, FSFMV had to be included in the specification. After a lot of work on improving the quality of video images when played through a CD-I unit, and the development of a FSFMV controller/decoder for the machine by Philips/Sony in conjunction with the Japanese company

WHO'S DOING WHAT FOR CD-I...

COMPANIES licensed to produce CD-I hardware systems include Philips, Sony, Yamaha, Sharp, Sanyo, Matsushita and its subsidiary Pioneer, Ricoh, Fujitsu and Grundig. Sony has already shown a prototype of a portable CD-I system, with a 'footprint' about the size of an A4 sheet of paper, at a recent conference in London.

SOFTWARE In The US: Map publisher Rand McNally is putting its US atlas on to CD-I

THE SMITHSONIAN Institute (a museum in Washington equivalent to the British museum) has nearly completed Treasures of the Smithsonian, a fully cross-referenced guided tour to the museum's exhibits, with descriptions and background detail on each available at the touch of a button (the idea is to bring this out at the same price, £49.95, as the coffee table book which is the standard 'hard reference' guide to the museum).

EMG/Microware's Listening Booth jukebox is designed to be installed in record shops, and to be used in much the same way as the listening booths of the 1950s and 1960s. Choose from a list of types of music you are interested in, then from the next menu down choose a particular artist or group, from the next menu a particular track, and you can not only hear the CD-Audio record played, but view pictures of the artist performing at the same time. It won't be too long before data compression techniques have improved to the extent that instead of buying albums and music videos separately, you can buy the album with synchronised video combined, on CD.

CHILDREN'S TV Workshop has a series of animated cartoons for young children.

CAESAR'S World has Caesar's World of Gambling (Las Vegas on a compact disc).

BRITANNICA Software is putting encyclopedias on CD-I, as is Grolier.

TIME-LIFE Books is developing a series of educational/ information based on some of its titles, especially the wildlife series.

ABC Sports is producing interactive sports games, one, Palm Springs Golf, is nearing completion.

HANNA-BARBERA Home Video is also producing cartoons. Other publishers signed up include Harcourt Brace Jovanovich, The Sporting News, and Parker Brothers.

CINEMAWARE has a 'movie' version of Wings, its first world war flight simulation/game ready for CD-I's launch. "It's more like Blue Max than its Amiga computer version," said David Riordan. Cinemaware also wants to develop versions of soap operas and TV game shows on CD-I formats.

IN EUROPE: German conglomerate Bertelsmann, Hachette (which includes Grolier on this side of the Atlantic), are developing programs.

MAXWELL Communications has Mirrorsoft under its wing, developing the Guinness Disc of records for CD formats, as well as Berlitz, which is producing foreign language courses.

THE VIRGIN Mastertronic group also has CD-I projects underway, though these will be educationally-oriented information database style products rather than games.

Matsushita, they have been able to announce that, yes, FSFMV will be available in the standard launch specification.

The inclusion of FSFMV has both its champions and its doubters. Psygnosis boss Ian Hetherington says, "It's essential for CD-I because of the way the machine is perceived. It is the key feature which lifts it above CD–ROM, and immediately aligns the product to the audio–video world."

But full motion video takes up an awful lot of disc capacity, even on a 550Mb CD. If your disc comprised only full motion video footage – no sound, no subtitles – you would get around 60-70 minutes of digitally recorded film. At this level, it might as well be on a long play video cassette and be eight hours long, and never mind the multimedia concept. Thanks to this aspect, you can expect applications which take advantage of FSFMV to: a) use it mainly in screen windows, and b) not to use too much of it.

"The family in general is used to full motion video on the TV and VCR, therefore it's very important," says Jon Norledge. "But since you can only get just over an hour on a disc, it's going to be used judiciously, and in combination with the other elements."

David Riordan of Cinemaware also reckons that full motion video is a huge point in CD-I's favour, but Mark Strachan of Domark isn't so sure. "Let's say you're playing an adventure game. You're in the grotto – what do you do next? Every single option you might take must have a cinematographic solution – you must film it, then digitise it. Terribly unwieldy."

Now families are only going to storm their local Dixon's for CD-I units in hundreds of thousands if they know what they're buying, and already there is a wealth of confusion over differing CD standards. It's ironic that simply because Philips and Sony have spent so long hammering out their standard, wooing publishers to develop for it, licensing hardware manufacturers to produce their own systems to Philips/Sony's specification, that other interactive CD formats have cropped up. Remember that both Philips and Sony got their corporate fingers burned with video cassette standards – when 2000 and Betamax lost out to the technically inferior VHS.

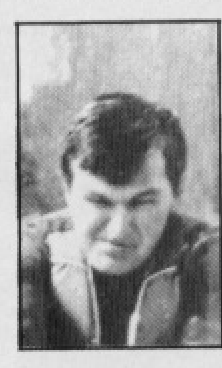
The delays suffered by CD-I have begun to let in the competition, and incompatible interactive CD formats, and the one that is of most direct interest to the games software enthusiast, and is much in the news at the moment, is Commodore, with its CD-TV.

The Commodore CD-TV is NOT a CD-I machine, despite some of the reports, in the sense that it does not conform to Philips/Sony's standard and it is incompatible with it. The CD-TV is a CD-ROM drive with a built-in Amiga 500 board. This board enables the CD-TV to be sold as a standalone device (not attached to a computer) as CD-I will be, but it is still Amiga–dependent. You cannot take an IBM CD-ROM disc and play it in a Commodore CD-TV.

However, many of the most common applications for CD-ROM, such as these text-based interactive books or databases, consist to a certain extent, of plain text, making conversion much easier. And once companies get into the swing of using video footage, and sound samples in CD-ROM or CD-I based titles, they will be able to build them up into large libraries or databases which can be used on more than one computer-dependent format. So conversion between standards will not be quite the headache that it is on home computers.

Back to the CD-TV. It will not have Full Screen Full Motion Video at launch, and Commodore is not prepared to comment now on the possibility of having it added to the specification in the future. In all probability, this capability will be included if the CD-TV proves to be a success. The big advantage it has over CD-I as a standard is that it will be on sale this autumn, a good 18 months before we can realistically expect to see CD-I in the UK.

However, if you take a hypothetical look into the home of 1995, it's not implausible to envision a PC Engine style console with CD software for games-playing, an incompatible CD-TV (or an equally incompatible CD-ST) in someone's bedroom, an incompatible CD-I unit plugged into the main living-room TV, and an incompatible PC-derivative with a CD-ROM drive in the study – and with any luck the 8-bit Nintendo will have replaced the Spectrum as a universal doorstep. This wealth of different



"Let's say you're playing an adventure game. You're in the grotto – what do you do next? Every single option you might take must have a cinemato-graphic solution – you must film it, then digitise it. Terribly unwieldy."

Mark Strachan, Domark

formats is precisely what Philips/Sony have been trying to avoid.

But does this matter? Not everyone thinks that the emergence of different types of interactive CD systems is necessarily a bad thing. The more companies there are blowing the multimedia trumpet, the better. "We will develop for any format that will sell into the marketplace," says Domark's Mark Strachan cheerfully. Equally carefree is Virgin's William Beckett: "Let them fight it out." Cinemaware, however, would like to spend more time developing original product and less time converting: "Ultimately I'd like to see one machine dominate such as Nintendo has in the console market, so that we have a huge market to address, not three or four smaller ones all needing time spent on conversions – you waste a lot of time doing conversions."

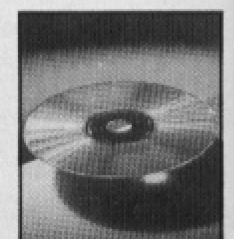
CD-I is going to happen. Philips is now selling development kits to interested companies. Around 35 companies in the US are already developing for it, with over 100 expressing a firm interest in Europe and many more in Japan. Big Japanese names such as Pioneer, Sharp, Sanyo and Yamaha are developing CD-I hardware units – and their marketing muscle alone comes to hundreds of billions of dollars – Commodore's resources and effort can be best seen as gallant in comparison.

What Commodore's CD-TV could do – and, many people think, should do – is to point the way forward for the home computing industry. "I'll be very interested to see what happens in Europe, because Commodore has some very good people involved and the Amiga is so strong over there," comments David Riordan of Cinemaware.

Firstly, because by being sold as 'just another brown goods product', ie: a piece of consumer electronics no more complicated than your VCR, it could finally take leisure computing out of its hobbyist niche market into the mainstream, and because of the impact which compact disc has on piracy.

All software publishers will tell you that piracy is killing the computer industry, to the extent that it has become a truism. It would be presumptuous to say that CDs are impossible to pirate, but at least they aren't the gift horse that cassettes and floppy disks are.

Given that Atari is now predictably making noises about a CD-ST, and IBM is showing interest in CD-ROM, it may not be too long before all home computers look like CD-TVs – with the bonus that keyboard junkies can still attach all their computer peripherals on to the unit if they really want to.





PSYGNOSIS is also developing for the format, although the titles it produces will probably be published by a third party.

TRAINING and educational disks will be published by Spin UK, a joint venture set up by Philips and Shell UK specifically to develop for CD-I.

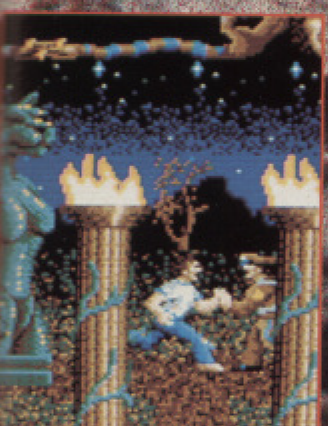
THE RULES Of Golf and The History Of Golf are both being produced by continental firm Telecity, in conjunction with the Royal and Ancient Club at St Andrews and Philips.

Sources: **MORI and Computer Management Group Survey, December 1989, and the British Radio and Electrical Manufacturers Association (BREMA).**



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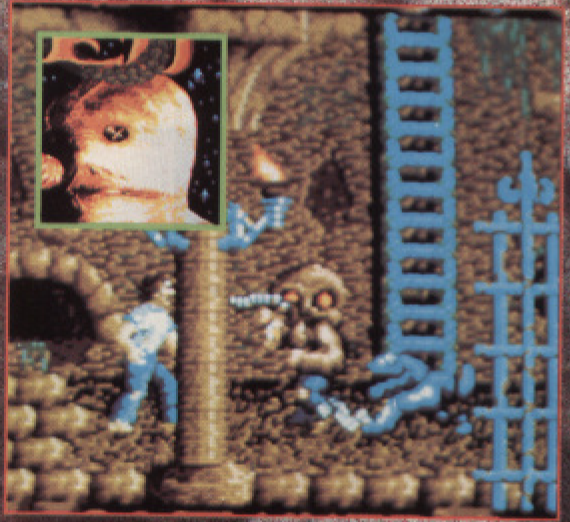
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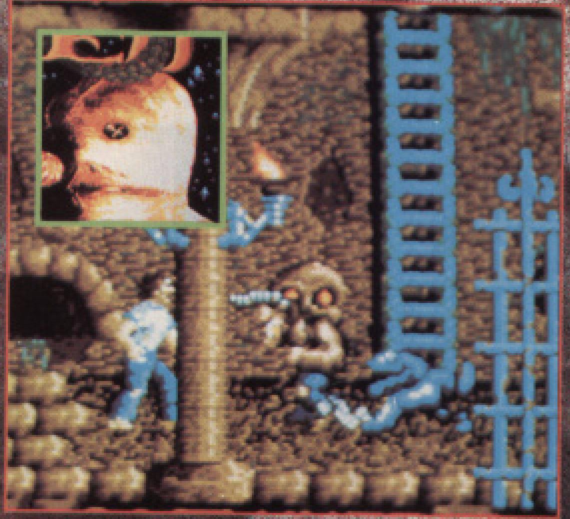


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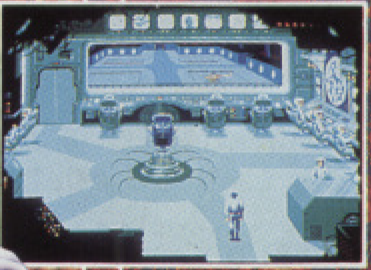
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Screen shots from Atari ST version





Screen shots from Amiga version





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